

*English and other*  
**SILVER**



THE COLLECTION OF IRWIN UNTERMYER

ENGLISH  
AND OTHER  
SILVER





1. SILVER-GILT CUP WITH COVER

Height 14½ in.  
25 oz. 14 dwt.

Marks for London, 1558

ENGLISH  
AND OTHER  
SILVER

IN THE  
IRWIN UNTERMYER  
COLLECTION

TEXT BY  
YVONNE HACKENBROCH

★ ★ ★ ★ ★

REVISED EDITION

THE METROPOLITAN MUSEUM OF ART

DISTRIBUTED BY NEW YORK GRAPHIC SOCIETY LTD., GREENWICH, CONNECTICUT



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Library of Congress Catalog Card Number 78-80674  
Photographs by Helga Abramczyk and Anna Wachsmann  
Composition and printing by Clarke & Way, Inc.  
Binding by Russell-Rutter Co., Inc.

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POMANDER

Height 2½ in.  
6 oz.

London, c. 1580  
Maker's mark: SB

## FOREWORD

**T**his revised and enlarged version of *English and Other Silver* is necessary because the publication of five years ago no longer adequately represents this part of my collection. Mine has been the experience of many collectors who have found that no collection seems ever to be complete so long as the temptation to perfect it (either by addition or subtraction) exists. Here that temptation has operated in both directions: (1) by the elimination of some objects not deemed worthy of inclusion even in this enlarged version of the catalogue, and (2) by the addition of a great number of objects not formerly included.

There is a joy in the collecting of early silver that is difficult to communicate to those who are not engaged in that pursuit. The color of the material differs from that of modern silver, due to more scientific refining that eliminates the gold, the copper, and the zinc. For that reason early silver displays a subtle and fluctuating bluish tinge that enhances the beauty of the material in contrast to the uncompromising aspect of modern work. Apart from this, the early productions, whether elaborate or simple, display great ingenuity and beauty of form, even though they were ordinarily intended for domestic use.

The temptation to add continues, as will appear in the object opposite, acquired while this catalogue was on the press.

New York, March 1969

IRWIN UNTERMYER



## INTRODUCTION



Since the first publication of this catalogue, in 1963, the Irwin Untermyer Collection has acquired further outstanding examples of English silver, from the Tudor period to the late eighteenth century. These recent additions allow us to trace more clearly the formation of a distinctive insular style, and to recapture more fully the spirit of the times in which the silver was produced. We now understand better why most foreign visitors to Tudor England remarked upon the magnificent silver and silver-gilt plate, displayed in oak-paneled rooms of manor houses that contained but few portrait paintings and almost no sculpture. Other additions, of the period following the Great Rebellion, enable us to trace more precisely the artistic development of those leading silversmiths whose work is now represented in several examples. Few, if any, other collections of English silver, private or public, offer such opportunities in the study of this material.

The vital forces that shaped the expanding world of the Elizabethans found expression in the exuberant character of their silver. The earliest example, representative of that great age, is a silver-gilt standing cup with cover (frontispiece), made in the year of Queen Elizabeth I's accession, 1558. The basic shape recalls some of the designs that Hans Holbein the Younger had produced for Henry VIII, for example those depicting the gold cup of Jane Seymour. The ornamentation, however, has been modified, and no longer includes intricate moresques or human figures. Instead, there are

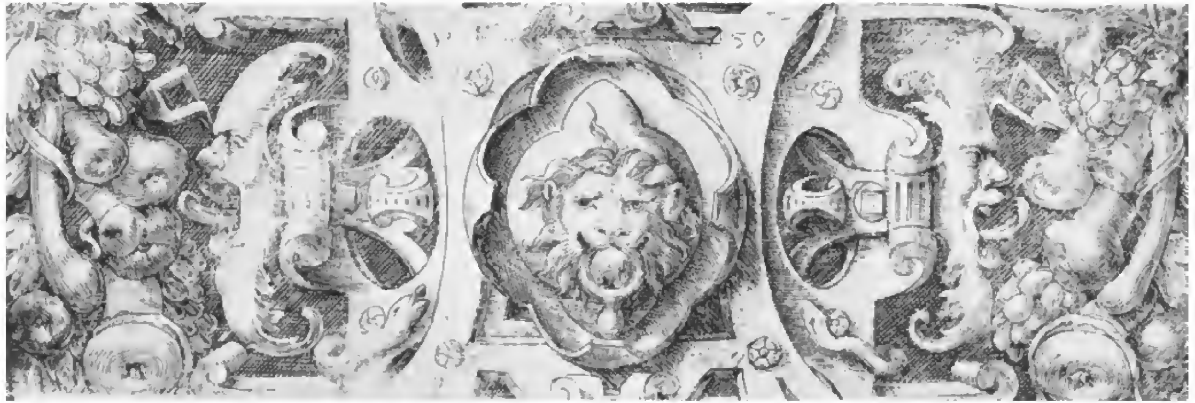


Figure 1. Ornamental engraving by Jean Ladenspelder, 1550. The Metropolitan Museum of Art

embossed floral motifs, bunches of fruit, and masks, all of which were to be characteristic of the following generation of Tudor goldsmiths.

The great Elizabethan period is represented not only by vessels of silver and silver gilt, but by those of silver-mounted, carved coconut (no. 3), Chinese porcelain (no. 4), mother-of-pearl (no. 5), serpentine stone (no. 13), ostrich egg (no. 17), Rhenish stone, known as tigerware (nos. 6, 7), and mazer wood (no. 20). These objects of combined materials gathered from far and near express the adventurous spirit of an age of expansion: its ambitions, aspirations, and astonishing originality. The setting of the precious Ming porcelain displays quiet restraint; that of the ostrich egg induced the silversmith to feature the bird itself on the cover, depicted as seen in travelogues and in natural-history books illustrating birds, such as those by Konrad von Gesner of Zurich, published 1551-1558, or by Pierre Belon of Paris (1517-1564). On the other hand, when mounting rough German stoneware, the silversmith recaptured the spirit of popular art by adding bold silver-gilt bands embossed with abundant ornamentation derived from German engraved designs (fig. 1). These mounts equipped the vessel with a firm base and hinged cover, adding durability as well as splendor without ostentation to objects of utility.

Most of the Elizabethan silver in this collection was intended for domestic use. We may visualize a dining table set with simple beakers with engraved decoration (nos. 12, 18), or with tankards encircled by bold mold-



ings (no. 15). A rare toasting fork (no. 8), dated 1561, was intended for the open fire. Salvers, like the one enhanced by a royal swan gliding over simulated waves (no. 19), were placed along the table, the center of which was occupied by the salt, whose elaboration may have resulted from formal dining in great halls during the Tudor and early Stuart periods. It would appear that more attention was devoted to the imaginative rendering of salt-cellars and spice boxes than to almost any other type of table silver, with the exception of the standing cup; salt and spices, in their purer form, were costly, and therefore deemed worthy of elaborate containers with protective covers. Thus the earliest salt container in this collection (no. 14), dating from

Figure 2. Sir Edward Coke, anonymous engraving. The Metropolitan Museum of Art





Figure 3. The Paston Heirlooms, anonymous Dutch painting, about 1666. Norwich Castle Museum

1581, is embossed overall with ornamental designs in the German taste, a feature not unusual at this period, when German goldsmiths had found refuge from religious persecution in England. These masters, allowed by special decree of the Goldsmiths' Company to continue their craft, introduced Germanic elements, often taken from German and Flemish engraved pattern books. A shell-shaped spice box (no. 22), by contrast, is one of the earliest examples of a typically insular design that was to continue almost unchanged until the period of Charles I.

The love of display may account for a temporary preference for silver gilt over silver, placed against a background of dark oak furniture. This trend is illustrated repeatedly, though rarely quite as prominently as in a famous pair of silver-gilt flagons (no. 16), made in London in 1597 for Sir Edward Coke, Chief Justice of Queen Elizabeth (fig. 2). Their allover shell decoration would seem to imply a pun on the name Coke, derived from the French

*coquille* but anglicized when the family settled in England. The arms of Sir Edward and his wife, Bridget Paston, are pricked in beside the dates 1597 and 1598, the latter being the year of her death. When Sir Edward married a second time, there was an important lawsuit involving the Paston inheritance, and the silver in particular. These flagons were prominent among the Coke-Paston heirlooms. That they were returned to the Paston family is shown in an anonymous painting of about 1666 (fig. 3), depicting the Paston treasures. In the foreground a blackamoor holds one of the flagons that are now in this collection.

Crests and armorial bearings frequently establish the original ownership of silver. The Elizabethan coconut jug of 1566 (no. 3), for instance, is surmounted by the Talbot crest—a talbot. This crest suggests an association with George, sixth Earl of Talbot, who is remembered as the fourth husband of Bess of Hardwick, builder of Chatsworth, and as the one to whom the custody of Mary Stuart was entrusted. The large silver-gilt ewer and basin of 1610 (no. 25) display the badge of Henry Frederick, Prince of Wales (1610–1612), on the basin's central boss, surrounded by branches bearing roses and thistles, symbolizing the union of England and Scotland. For Prince Henry—the first, incidentally, of Britain's art collectors and great bibliophiles—was the son of James I. No doubt the ewer and basin were made for the festive occasion when Henry was proclaimed Prince of Wales. We draw attention to the dolphins that form the principal motif of decoration after the ubiquitous Tudor roses. These creatures are not only reminders of England's marine orientation, they allude to sailors' superstitions. The frieze around the foot of the ewer depicts dolphins in rippling waters, playing with barrels. According to ancient tradition, sailors would throw barrels overboard for these monsters to play with, thereby keeping them from rocking or overturning their ship (fig. 4).

More frequently, however, the original ownership of early English silver remains obscure. Of primary importance, therefore, are the marks, found on all silver and silver-gilt plate that passed through the Assay Office at Goldsmiths' Hall in London. These marks, the leopard's head for London,

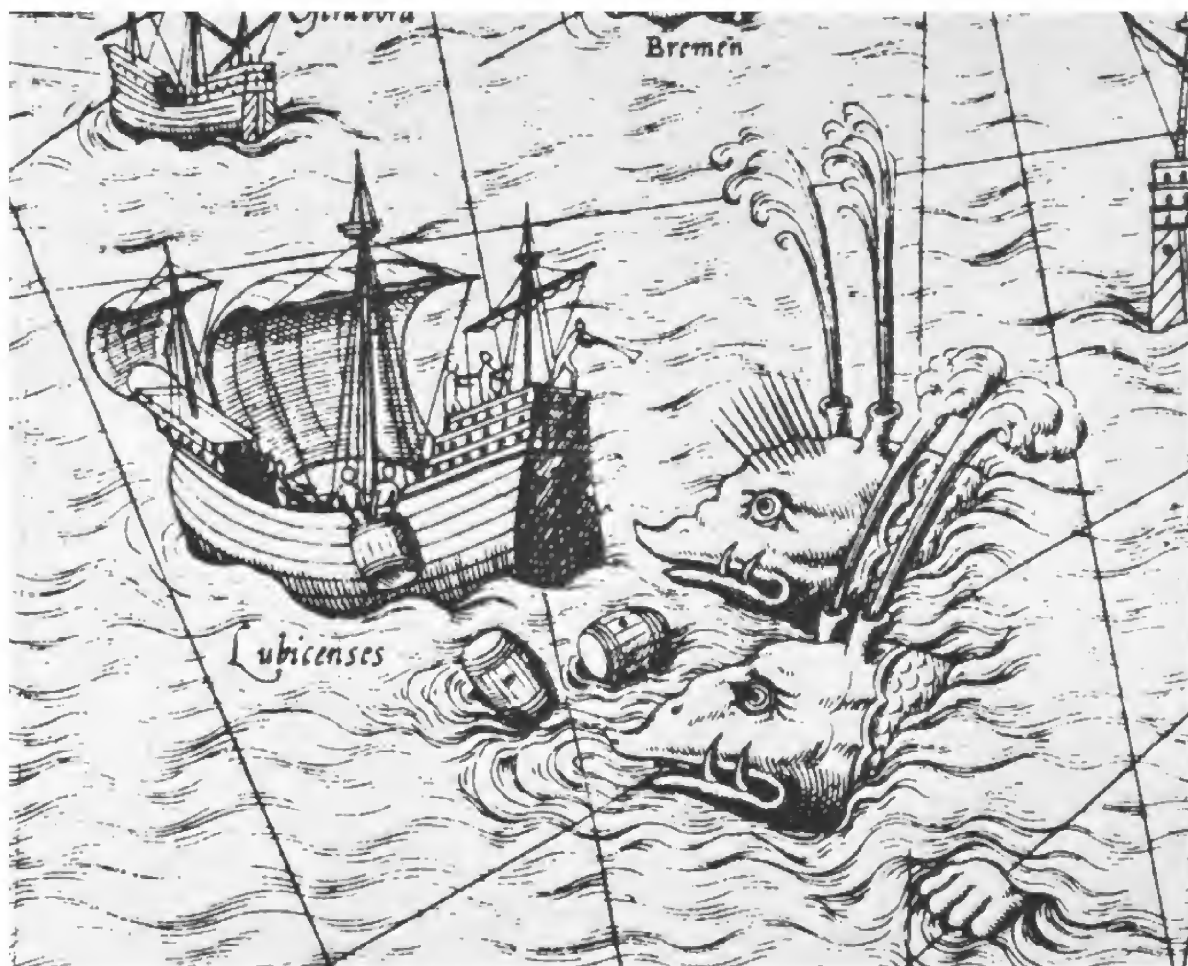


Figure 4. Whales playing with barrels, detail from the *Carta Marina* of Olaus Magnus, printed in Venice, 1539; reprinted in Rome, 1572

the maker's mark, the annual date letter, and the lion passant, indicating the prescribed standard of silver, continued until 1697, when a higher standard of silver was introduced. The attribution of makers' marks to known goldsmiths active before 1697 is exceptional, as most of the records have disappeared (after that date they are almost complete). Provincial marks vary from place to place but follow the same system.

As we continue the story of English domestic silver during the later years of Queen Elizabeth I and the early period of Stuart kingship, the bell salt deserves special mention. Although it first appeared in the Elizabethan period, when the example in this collection (no. 21) was made, it remained

exceptional until the Jacobean period. In this type of salt two bell-shaped containers are combined, the upper one fitting closely into the lower and larger one, and the cover is surmounted by a perforated knob intended as a pepper caster. Most surviving examples are decorated with strapwork designs derived from Continental engravings. Another rare type is the steeple salt. Our example of 1620 (no. 31) has the distinction of being a double salt, fitted with two containers, the upper, raised on scroll brackets, serving as a cover for the lower.

The steeple, or pyramid, is most frequently to be found on the top of standing cups, of which the earliest examples also date from the closing years of Elizabeth's reign. Emblematic of a long and glorious reign, one that was already a national legend, the steeple continued as a commemorative device. Our cup of 1608 (no. 23), gourd shaped, is supported by a twisted tree trunk that has attracted a woodchopper, while a Roman soldier tops the steeple. The basic shape is inspired by such German work as a cup surmounted by the arms of Rehlinger and Imhoff (fig. 5), the Nuremberg patrician families, made about 1600 by the Nuremberg master Melchior Koenigsmueller. Indeed, the steeple cup in this collection, though made in London, may have been executed by a German immigrant master, allowed to continue work in England. A smaller steeple cup (no. 24), also made in London in 1608, displays the usual insular restraint. The basic shape is derived from contemporary Venetian glass goblets, complemented by the steeple-bearing cover and encircling friezes of chased and engraved grapevine. These two steeple cups of 1608 show the temporary coexistence of foreign and domestic forms in England, thanks to the generous welcome extended foreign master craftsmen of Protestant faith during the reign of Queen Elizabeth.

The inspiration for a silver-mounted, London-made nautilus cup of 1619 (no. 30), on the other hand, came from the Low Countries, where such cups, decorated with marine subjects, enjoyed a great vogue. In England they remained exceptional, and the example in this collection is the only English one now known. It is therefore not surprising that the more elaborate nautilus cup included in the still-life painting of the Paston heirlooms should



Figure 5. Silver cup, cover surmounted by arms of Rehling and Imhoff, by Melchior Koenigsmueller, Nuremberg, about 1600. Germanisches Nationalmuseum, Nuremberg

be of Netherlandish origin. The cup itself, now in the Rijksmuseum, may have been acquired by the original owner, Sir William Paston, when, in 1643, he joined the forces assembled by Queen Henrietta Maria in Rotterdam. The cup in the Untermeyer Collection, by contrast, shows a survival of Elizabethan form, particularly in the winged term figures that enclose the shell.

Drinking vessels underwent many changes after the close of the Middle Ages, when the slowly increasing use of glass began to influence the shape of silver cups and goblets. The earliest drinking vessel in this collection is a fifteenth-century mazer bowl (no. 20), the broad silver-gilt lip band of which

is inscribed with the opening couplet of an English song. When medieval mazers became unfashionable and were gradually replaced by standing cups, this bowl was raised upon a circular foot with stem, and the interior was fitted with a boss, displaying the crest of a later owner of the bowl, Sir Henry Lee of Ditchley and Quarendon, maternal ancestor of Viscount Halifax, created baronet in 1611.

Simplicity of form assured the beaker (fig. 6 and no. 18) a continuity denied more elaborate domestic silver. The standing cup, by contrast, underwent fundamental changes. These were inspired by Venetian glass, which was not only imported but actually produced in London after 1575, when Queen Elizabeth granted special privileges to Jacopo Verzelini. The slender baluster stem was introduced to support circular or octagonal bowls (nos. 26, 28, 29), thus combining the gracefulness of Venetian glass with the solidity of silver.

Historical associations distinguish an otherwise plain dish of 1616 (no.

Figure 6. Title page of a pattern book for silversmiths, engraved by the Master P. R. K., published by C. I. Visscher, Amsterdam, 1617. The Metropolitan Museum of Art





27), with skillfully engraved armorials and inscription. Combined, they disclose that the silver from which this dish was made was captured by Sir Edward Cecil, later Viscount Wimbledon, from the defeated Archduke Albert of Austria, Governor of the Netherlands, at the battle of Newport, July 2, 1600. Sir Edward Cecil was the grandson of Lord Burghley and brother-in-law of Sir Edward Coke, whose silver flagons were mentioned above. He was also tutor and confidant to Henry, Prince of Wales, whose badge is found on the set of ewer and basin of 1610.

The reigns of James I and Charles I, the latter up to the Great Rebellion, appeared like an uneventful prolongation of the Elizabethan age. The rise of Puritanism, however, frequently resulted in a departure from the styles of the past, since these were associated with royalist tendencies; a new simplification of form and decoration resulted. A shallow silver-gilt dish of 1631 (no. 32), with embossed floral decoration, is characteristic of the trend toward a more modest appeal. The maker, William Maundy, and his son Thomas are among the few masters active during the reign of Charles I who are known to us by name, and whose work can be identified. Apparently they specialized in the making of these shallow dishes of moderate weight, for silver was scarce during that period of dissent and civil strife. On the other hand, this shortage seemed to have suggested alternative techniques, such as piercing, which allowed the continued use of heavy silver in reduced quantities. A basket of 1641 (no. 34) illustrates this technique, combined with engraved detail; design and execution are here so happily balanced that one can only lament the rarity of such work.

Fortunately, we are able to recognize some of the work of an outstanding master whose mark is a hound sejant. His activities extend from the later years of Charles I, across the Commonwealth, to the Restoration; they let us observe the tides of taste in a changing world. His earliest work in this collection is a pair of tall flagons of 1646 (no. 35) with allover decoration in the Dutch manner. This was a period of close ties with Holland, when Christian van Vianen, the famous Utrecht silversmith, was twice invited by the Earl of Arundel to visit England. The hound-sejant mark occurs again

elsewhere, on a pair of similar flagons, made during the same year for Francis Tyssen, and on the plain pair that formed part of the Staunton Harold church plate of 1654–55. We may add that flagons of this type continued practically unchanged throughout the Stuart period, and that they were usually intended for liturgical use. Most of the master's other known work is of later date and displays characteristics we have come to associate with the Commonwealth period. A large silver-mounted two-handled serpentine cup (no. 43) is his most representative example of Commonwealth silver. Here we are made aware of the scarcity of silver during those troubled years; nevertheless, the effect is one of extraordinary strength and nobility. Some of the master's other work is distinguished by fluted outlines, such as a two-handled covered cup (no. 46), attributed to him because of several similar cups that bear his mark. The earliest is a twelve-sided covered cup of 1649, at Colonial Williamsburg; then follow a hexafoil covered cup and an octofoil covered gold cup, both in a private collection. The gold cup, made for Henry Weston, High Sheriff for Surrey and Sussex in 1661, bears such striking resemblance to the cup in the Untermeyer Collection that we do not hesitate to attribute both to the same master. Although undated, our cup bears an inscription of 1664, according to which it was made for Anthony Lord Ashley, Chancellor of the Exchequer and first Earl of Shaftesbury. Since the new holder of the office of Chancellor was traditionally given the seal of his predecessor in office after it had been canceled, and since cup and cover are engraved with the national emblems, the Tudor rose, French fleur-de-lis, Scottish thistle, and Irish harp, it seems likely that this cup was made from the very silver of the Great Seal of England, which had become obsolete when Charles II ascended the throne. If this was indeed the case, it would explain why this cup was not submitted to Goldsmiths' Hall for testing. Looking at this master's work as a whole, we may say that it progresses from an initial response to the demand for highly decorated plate, which had been in vogue since Elizabethan times, to a realization of pure, strong form, at the time of the Commonwealth and Restoration, before English artists tended once more to yield to foreign influence.



Figure 7. Costume illustration from *Theatrum Mulierum*, by Wenceslaus Hollar (1607–1677), London, 1643. The Metropolitan Museum of Art

One of the social effects of the Restoration was the steady rise of the middle class. Although its members may have nourished a Puritan prejudice against the arts in general, they favored objects that combined artistic with useful qualities. Rare, however, is the playful element prevalent in a pair of wager cups (no. 48), a type that originated in Nuremberg during the later part of the sixteenth century. Each cup represents a lady in Puritan costume, with plain bonnet, collar, and a large, practical apron that would have been unthinkable in court circles. The costumes are similar to those seen in Wenceslaus Hollar's English costume engravings, published in London in

the 1640s (fig. 7). The lady's stiff skirt forms the principal cup; a smaller one is pivoted between her hands. Both cups were filled with wine, to be drained without spilling. The only other known English wager cup belongs to the Vintners' Company, where it is believed to have been used for the welcome of the master of the guild. Also associated with a guild is a set of salts of 1662 (no. 45), presented to the Painter Stainers Company of the City of London as a gift from the warden, James Heames. These trencher salts are intended for individual use—a definite departure from the earlier conception of a salt as a central table decoration.

During Charles II's early reign, the renewed desire for lavish display of silver in court circles, combined with the growing importation of silver bullion from Spain and Spanish America, created interest in new productions. A temporary Portuguese influence followed upon the king's marriage to Maria of Braganza, as manifest in the fluted sideboard dishes of 1664 (no. 50), with arms and crests of Sir John Brownlow of Belton House impaling those of his wife. Much more lasting were the ties with Holland, the country from whose shore Charles II had embarked for his return to England. Dutch influence increased steadily and culminated in the invitation that Charles II extended to William III, Prince of Orange, to marry his niece Mary. This union in 1677 led to the joint reign of William and Mary.

The two-handled silver gilt cup and cover of 1669 (no. 49) is an example of the embossed decoration derived from Holland during the early reign of Charles II. Large blossoms and foliage, animated by a hound pursuing a stag, give evidence of an intense feeling for nature that is typically Dutch. Only the two cast and beaded caryatid handles, firmly rooted in Elizabethan tradition, anglicize the otherwise Dutch character of this cup.

Large vases, originally forming parts of *garnitures de cheminées*, are of Dutch and Chinese inspiration. One of the most famous sets, in the collection of the Duke of Portland, was made at The Hague in 1678–79, by Barent van Milanen, a member of the workshop of Nicolaas Loockemans. Such vases illustrate the close ties existing between Dutch artists and their English patrons after the Restoration. Some Dutch craftsmen—for instance, the



Figure 8. Title page of *Nieuwe Festonnen*, by Francois Danx, published by Clemendt de Ionghe, Amsterdam, about 1660. The Metropolitan Museum of Art

silversmith John Coqus—were known to have accompanied Charles II to England. The vases also reveal the change in domestic silver at a period when the great hall and high table, set with elaborate salts and standing cups, had given way to the intimacy of smaller dining rooms, where silver was displayed on mantel and sideboard. A pair of bulbous, covered vases, marked IH in 1675 (no. 57), and a pair of tall beakers by Thomas Issod (no. 58), belong to this type, modeled after Chinese porcelain vases or Dutch copies made of Delft faïence.

Thomas Issod, whose mark is found on the pair of tall beakers, was one of the greatest silversmiths active during the reign of Charles II. His mark distinguishes plate of extraordinary versatility, both of style and technique; for he practiced casting, embossing, the application of cut-card decoration,

and the fitting of embossed openwork casing over plain silver. His tall beaker vases (no. 58) exhibit a decoration of Rubensesque abundance, with acanthus foliage and festoons of fruit and flowers (figs. 8, 9). Besides this receptiveness to Dutch ornament, Issod shows an intense awareness of alternative suggestions from France, such as the cut-card ornament he applied at the base of a silver-gilt covered cup of 1672 (no. 52). This decoration, made of thin sheets of applied silver, cut out in pleasing patterns, was introduced when English silversmiths began to tire of the boldly embossed floral ornament of Dutch inspiration, and when the ogee-shaped cups of early Charles II origin gave way to straight-sided ones. The two-handled cup of 1672, moreover, is fitted with a reversible cover for use as a salver on three cast scroll feet. This sort of cover was inspired by a Chinese prototype. Such covers rendered it unnecessary to provide a separate salver, as had frequently been done previously. A rare covered cup (61), whose plain, gilded body is encased by silver openwork of Dutch inspiration (fig. 10), is unmarked. Yet it so closely resembles the cup of 1685 with Thomas Issod's mark in the British Museum that our example may serve to illustrate that master's influence, if indeed it is not actually by him.

Tankards are unmatched in their masculine appeal, particularly those with lion thumbpieces. Rare are those that are further enhanced by lions

Figure 9. Ornamental engraving by Edward Pearce, sold by John Overton, London, about 1640. The Metropolitan Museum of Art





Figure 10. Two designs from *Novae Florum Icones*, published by Justus Danckerts, Amsterdam, 1664–66. Rijksmuseum, Amsterdam

couchant serving as supports, as is a silver-gilt example of 1668 (no. 51), engraved with the achievements of Gilbert Holles, third Earl of Clare. The only un-English detail here is the handle, conceived as a knotted branch with lobed foliage, a motif following engraved designs of the Van Vianen family of Utrecht.

When the design of silver is intentionally plain, nobility of line and excellence of execution have their strongest appeal. We find such appeal in a large and exceedingly heavy punch bowl (no. 60), commissioned in 1680 and presented to his fellow singers at the cathedral of Hereford by Richard Cox, presumably Treasurer of the College of Vicars-Choral. The dignity of the Latin inscription is due in equal measure to the bold Roman lettering and to the message: “Whether you eat, or whether you drink, whatever you do, do to the glory of God.”

A pair of columnar candlesticks of 1686 (no. 76), made during the brief



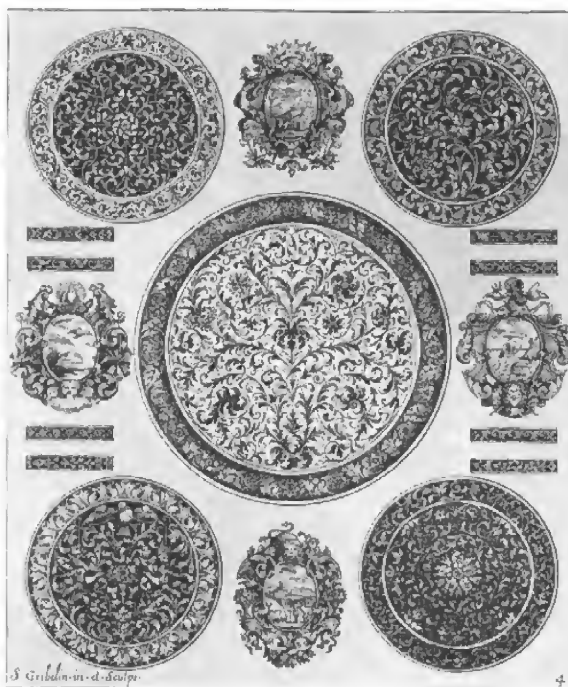
reign of James II, also shows the basic preference for simplicity in English silver. The fluted column and octagonal base are characteristic of the later seventeenth century and lasted until the turn of the century, when Huguenot silversmiths introduced the cast baluster form.

Occasionally, engraved decoration, particularly chinoiserie designs, lent a touch of lighthearted humor. Derived from Chinese lacquer and Indian chintzes, these fantasies had a great, though brief, vogue in silverwork, principally during the period from 1680 to 1690, although they were revived some generations later, in embossed form, following the invention of porcelain in Europe. Exotic figures, birds, and flowers enliven this world of fancy, and the playful mood is conveyed by the engraver's subtle touch. A salver on foot of 1684 (no. 62) and a ewer of 1685 (no. 63) illustrate this delightful fashion, and four small saucers of 1693 (no. 80), made by John Ruslen, featuring exotic birds and plants that encircle crowned maidenhead crests, show its waning.

Figure 11. Title page from *A Book of Severall Ornaments*, by Simon Gribelin, London, 1682. British Museum



Figure 12. Watch cocks and other ornaments, from *A New Book of Ornaments*, by Simon Gribelin, London, 1704. The Metropolitan Museum of Art



The revocation of the Edict of Nantes by Louis XIV in 1685 had a decisive effect upon the character of English silver. Many of the persecuted Huguenots sought refuge in England. Others went to Holland first, among them the parents of the great silversmith Paul de Lamerie and the famous designer Daniel Marot, who had fled to The Hague as early as 1684, where he entered the service of William of Orange. After that prince's accession to the English throne as William III (1689), Lamerie visited William and Mary, particularly in connection with refurbishings at Hampton Court. Marot's engravings, published in Amsterdam, introduced the formal classicism of France to Holland and England; in both countries it replaced the more florid style prevalent until then.

A Huguenot artist whose contribution deserves special mention is Simon Gribelin, member of a well-known family of watchmakers from Blois, who came to London in 1680. The first pattern book of this great master of ornament, *A Book of Severall Ornaments* (fig. 11), appeared two years later. It was intended primarily for watchmakers and silversmiths. Excellent examples of Gribelin's style are offered in the pierced and engraved silver decoration of a traveling clock in this collection (no. 94), its works signed Paulet, London, and an almost identical piece in the Victoria and Albert Museum. The superb quality of design and execution suggests that these clock cases may be Gribelin's own work, for he is known to have engraved watchcases, plate, and commemorative salvers upon special request (fig. 12). His early style, which owed much to the art of the older French engraver Paul Ducerceau, inspired the decoration of a silver-gilt covered bowl on a stand, engraved with floral tendrils enclosing a putto and birds (no. 82). An oval silver-gilt cup by John Smith, of 1703 (no. 96), on the other hand, is an example of Gribelin's later style (fig. 13). The cup may have formed part of a traveling set or pocket canteen, similar to one of 1700 that retains its original shagreen case (no. 95). The engraved hunting scenes of the 1700 cup are conceived in a popular vein; they show that popular imagery and Gribelin's highly sophisticated style coexisted. The cartouche engraved upon a tumbler cup of 1708 by Joseph Ward (no. 104) suggests yet another possible source of



Figure 13. Ornamental engraving by Simon Gribelin, London, about 1700. The Metropolitan Museum of Art



Figure 14. A signboard, from *A New Booke of Drawings*, by Jean Tijou, London, 1693. The Metropolitan Museum of Art

ornament, the designs for ironwork by Jean Tijou, a Frenchman temporarily in the employ of the first Duke of Devonshire at Chatsworth (fig. 14).

The arrival of highly qualified Huguenot silversmiths in England, mostly from provincial France, resulted in an ambiguous situation. Some patrons considered their contribution of great value, but fellow masters feared their competition. Difficulties occasionally arose concerning their admission to Goldsmiths' Hall, but these were eventually surmounted. Their preference for heavy casting quickly superseded the Dutch fashion for elaborately embossed silver, and as they had arrived at a time of national prosperity, there followed a lavish use of silver as a manifestation of wealth.

Such extravagance, however, began to affect the supply of bullion for the minting of coins, which were of identical sterling standard. Frequent conversion of coin into plate depleted the mint, and special provision had to be made. The countermeasure, taken on March 27, 1697, was the enforcement of a higher standard for plate, to be distinguished by new marks. The Britannia standard was introduced, containing 11 ounces 10 pennyweights of

pure silver instead of 11 ounces 2 pennyweights to the pound (troy weight: 12 ounces to the pound; 20 pennyweights to the ounce). The marks of the leopard's head and the lion passant were withdrawn. Substituted were a leopard's head in profile, erased, and a figure of Britannia. The leopard's head erased stands for London, the figure of Britannia confirms the new standard. The use of this higher standard was compulsory until May 31, 1720, when it became optional, but was continued occasionally. The maker's mark was now required to display the first two letters of his name instead of the initials as heretofore. Masters of Huguenot origin followed these rules but preserved their identity by adding characteristics of French makers' marks, consisting of a crown or a fleur-de-lis or, more rarely, of both, as adopted by Samuel Margas. A fire in 1697 destroyed early records at Goldsmiths' Hall, but most London masters' names can be identified thereafter.

The earliest example of Huguenot silver in the collection is a pair of silver-gilt pilgrim bottles (no. 78). They are engraved with the arms of Evelyn Pierpoint, and were probably commissioned in 1690, when Pierpoint succeeded his brother as fifth Earl of Kingston. The traditional form of pilgrim bottles, with screw tops and heavy chains to facilitate submersion in a stream, originated in the later Middle Ages, when they were made of leather, pottery, or metal. Among the earliest surviving examples in silver is the celebrated pair at the Louvre, made for the Sainte Chapelle in 1581. After the revocation of the Edict of Nantes, Huguenot silversmiths introduced the form in Holland, Germany, and England. In this connection it is interesting to note that the pair of pilgrim bottles at Chatsworth, displaying the achievements of the first Duke of Devonshire, was made by Adam Loofs of The Hague in 1688. That great Dutch master, who was custodian of silver to Prince William of Orange, later William III, enjoyed the patronage of the English nobility on a number of occasions. But most other pilgrim bottles surviving in English collections originated a few years later in the London workshops of Huguenot masters.

Most of these Huguenot silversmiths came from provincial France, where they had made superb domestic silver, of a kind far less exposed to

changes of fashion than that made in Paris. This conservative attitude appealed to English patrons, whose basic preference was for simple, useful form. At first the royal family, who patronized native artists, bypassed the Huguenot masters, whom in a broader sense they protected. But the infinite skill of which they were possessed secured these foreign silversmiths a large clientele in London, where the same English masters who had initially resented the competition began to adopt their style and shapes. The work of the English maker Anthony Nelme, whom Queen Anne employed on various occasions, may show the gradual adaptation of French form. His early work is represented by a set of three straight-sided casters of 1684 (no. 89), with simple piercing as the principal decoration. These casters are of a type established in England during the reign of Charles II, when the consumption of sugar and spices increased. However, their cylindrical form was discontinued after Huguenot masters introduced the French baluster shape. Of entirely French inspiration is Anthony Nelme's sponge box of 1713 (no. 92). Its hinged cover with perforated palmettes and strapwork shows a far more sophisticated design than the simple piercing used for the earlier casters. Anthony Nelme's toilet mirror of 1691 (no. 91) is also conceived in the French taste, its design inspired by engravings of the earlier-mentioned Daniel Marot, who had visited England under the auspices of William and Mary. The mirror's top, with putti among flowers and lambrequins, is typical of Marot's style; so is the gadrooned border, which had become characteristic of most Huguenot silver, and is to be seen again on Nelme's chamber stick of 1699 (no. 90). The latest example of his work in the collection is a set of twelve dinner plates of 1722 (no. 148). These plates are of exquisite shape and simplicity. Their only decoration consists of armorials within cartouches, engraved upon borders with double edges beneath—a rare feature shared only by a few of the best-made plates. These examples of Anthony Nelme's work may serve to indicate how strongly influenced he was by the contribution of Huguenot colleagues.

Benjamin Pyne, another of Queen Anne's favorite silversmiths, was also guided by French designs, of the kind published by J. Cotellet in Paris (fig. 15), when he created a pair of andirons in 1697 (no. 86). His delight in heavy



Figure 15. Andiron, from *Nouveaux livre de Chenest . . .*, by J. Cotelle, Paris, about 1700. The Metropolitan Museum of Art

casting is obvious, and his application of acanthus foliage in the French taste is most successfully employed. The particular patronage of William III was enjoyed by Andrew Moore, who executed that monarch's silver furniture, now at Windsor Castle. His mark appears on a pair of large silver-gilt salvers on feet of 1703, with the crest of the Methuen family (no. 99). Bordered with gadroons, these salvers display a bold cut-card design of floral petals around the foot, demonstrating the acceptance of this typically French decoration by the English master.

Among the first Huguenot masters to arrive in England was Peter Harache, "lately (1681) come from France to avoid persecution and live

quietly,” as stated in the certificate declaring him and his family free denizens. Having been admitted to the freedom of Goldsmiths’ Hall a year later, he produced some of the finest English domestic silver in the French style ever made, including commissions for William III. A pair of silver-gilt toilet boxes (no. 79) show his astonishing virtuosity in combining various techniques of decoration; these boxes fully explain the enthusiastic acceptance of his work by his English clients.

Another outstanding Huguenot master represented in this collection is Daniel Garnier, who registered his mark at Goldsmiths’ Hall in 1691. A silver-gilt *écuelle*, dated 1694 (no. 83), shows his use of French form in England. The *écuelle* is a covered circular bowl with two shaped handles that corresponds to the somewhat smaller English porringer without cover, and with a single handle (no. 73), which it eventually replaced. Such *écuelles*, soon to have a great vogue in porcelain, were traditional gifts to young mothers, offered with their first broth. Also by Garnier is an inkstand of 1697 (no. 84).

Equally skillful was the Huguenot master David Willaume, a native of Metz. Our earliest example of his work is a covered mug of 1702 (no. 77, right), made entirely in the English taste, for it had to match an earlier London-made piece of 1688 (no. 77, left). A pair of spice boxes of 1709 (no. 120), by contrast, follow a French prototype so closely that only the hallmarks indicate their English origin. Willaume’s small globular teapot of 1718 (no. 121), on the other hand, is another and later example of his work in the English style.

Lewis Mettayer, who registered his mark in 1700, was one of Willaume’s most gifted pupils. His mark appears on a large kettle upon lampstand of 1708 (no. 129), on a cistern of generous proportions with handles in the shape of demi-horses, made in 1709 (no. 131), and on a pair of candlesticks with cast baluster stems (no. 130), of a kind introduced into England by the Huguenots, replacing the then outdated fluted column type (no. 76). Lewis Mettayer’s mark is found also on a set of casters (no. 132) and a set of dishes (no. 133), made of silver gilt in 1714. These formed part of the ambassadorial





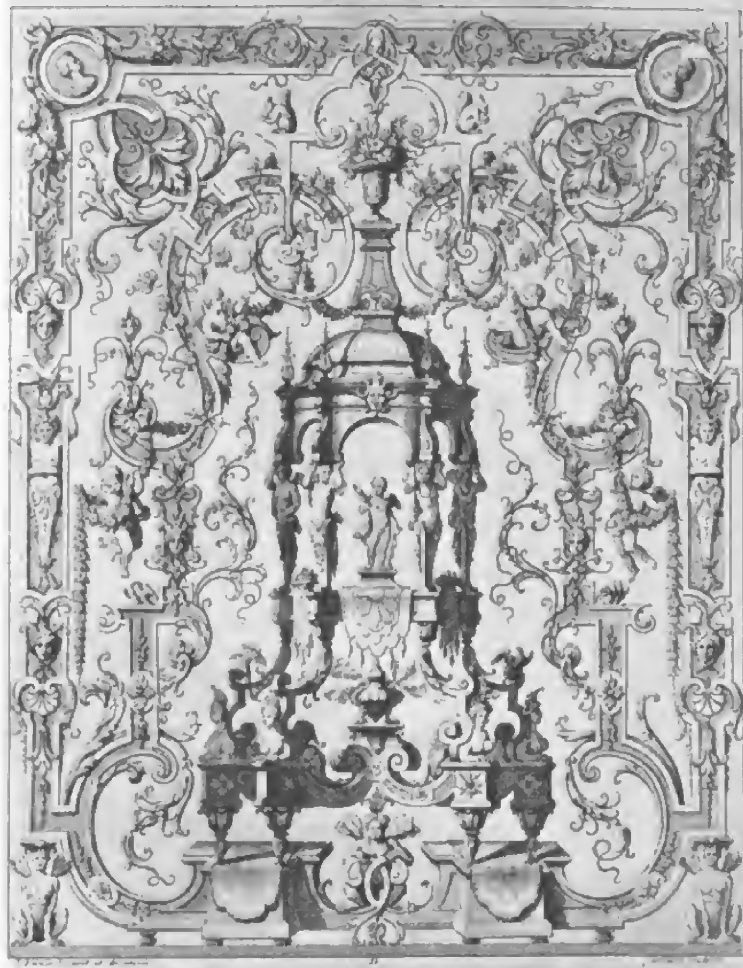
Figure 16. Helmet-shaped ewers, from *Ornaments*, by Jean Bérain, Paris, 1709.  
The Metropolitan Museum of Art

plate of Sir Paul Methuen (1672–1757), upon his appointment as Ambassador to Spain and Morocco. Each item is engraved with the royal cipher and the initials of George I, to indicate that ambassadorial plate belonged to the Crown. As stated in the Jewel House papers, issued in 1680 by the Master Treasurer, Sir Gilbert Talbot, such plate was furnished to “Embassadors, and all the great officers.” Upon completion of a mission, it was required to be returned to the Jewel House, to be reissued on other occasions. The plate could be kept only when especially “discharged by Privy Seall,” in recognition of services rendered to the Crown, as was done in the case of Sir Paul Methuen. This practice explains why his own crest is absent on his official plate, whereas it appears on his family silver, to which the silver-gilt salvers by Andrew Moore, mentioned earlier, belonged.

Helmet-shaped ewers are of French origin (fig. 16), but few French examples survive because of the melting of much silver during the later years of Louis XIV. Once introduced, the helmet-shape was adopted for faïence vessels, not only at Rouen and Moustiers but also at Delft. It was revived in silver by the Huguenot masters of Holland, and then of England,

as may be seen in a silver-gilt ewer with basin by Samuel Margas of Rouen (no. 145), who entered his mark at Goldsmiths' Hall in 1706. The badge of the Order of St. Andrew, the highest order of Imperial Russia, is prominently displayed on both pieces, suggesting a commission from Catherine the Great, grand master of the order. This association would account for the absence of assay marks, from which royalty was exempt. The decoration includes applied foliage and strapwork on a matted ground, around the calyx of the ewer and on the border of the basin, next to delicately engraved trelliswork interspersed with masks and shells in the style of Jean Bérain (fig. 17). The massive scroll handle, terminating in a grotesque mask emerging from

Figure 17. Grotesque design by Jean Bérain, engraved by Dolivar, Paris, about 1710. Victoria and Albert Museum



foliage, occurs elsewhere on a ewer by Paul de Lamerie, made in 1737. Such an interchange of models and molds was accepted practice, particularly among the Huguenot artists. A later example of the helmet-shaped ewer is the pair made by Peter Archambo in 1740 (no. 170), for George Booth, second Earl of Warrington.

Another great master of Huguenot origin was Simon Pantin, who registered in 1701, after apprenticing with Peter Harache. He established himself at The Peacock, a house and sign to which the bird in his maker's mark alludes. Pantin's patrons included the Empress Catherine of Russia and George II; his pupils included Augustine Courtauld. His earliest work in the collection is a pair of silver-gilt jugs, made in 1713, of extraordinary weight and with bold ornamentation (no. 137). The covers, with stepped profile, have the qualities of an architectural pediment, swinging out with a flourish in the massive scroll handles. The lanceolate decoration, applied in relief upon a matted ground, follows the French ornamental tradition established by Daniel Marot and Jean Bérain. The lasting success of this style in England is evident in the recurrence of the same decoration, derived from the same molds, on a two-handled covered cup by Thomas Farrer, made in 1732 (no. 165). Simon Pantin's mark, revised to include his initials when the Britannia standard was no longer enforced, appears on a kettle and lamp-stand on a high tripod, dated 1724 (no. 138). Superb unity of design and execution distinguish this rare set. Silver has been used with extraordinary skill for the tripod stand, usually executed in mahogany. There is no concession to alien form. Pantin preserves throughout the character, strength, and precision of silver—from the voluted scroll feet supporting the slender baluster stem to the detachable tray on which the kettle rests. The set is clearly hallmarked on all separate parts, and the achievement and crest of George Bowes of Streatham Castle and Gibside and his wife, Eleanor Verney, appear repeatedly. Thus, the pride of the maker and the satisfaction of the owners are quietly yet impressively made clear.

Pantin's silver-gilt breakfast service (no. 139) is distinguished by the arms and cipher of George II; it was made during the first year of George's

reign, 1727. One cannot be certain whether the set was intended as a royal gift or for the royal presence, for the royal arms befit either occasion, as well as that of ambassadorial plate. But the intimate appeal of our set indicates other pleasures than those derived from ceremonial pomp on foreign missions. Also by Pantin is a pair of octofoil salvers of 1729, with raised borders and bracket feet (no. 140). Their undulating outlines appealed to Huguenot and native makers alike, as John Pero's larger salver of 1718 (no. 141) demonstrates.

The work of Pantin's great pupil, Augustine Courtauld, is represented by a pair of tea caddies of 1726 (no. 156). Their simple form is ideal for engraved decoration, and this was executed by a Huguenot master who followed Simon Gribelin's inventions. The four cartouches, each with figures of Apollo and Diana at music, feature the arms and crest of the Still family, descending from John Still, Bishop of Bath and Wells under Queen Elizabeth. The sensitive execution of Gribelin's designs shows how well Huguenot artists worked together, and what perfect harmony of style they frequently attained.

The appeal of another Huguenot master, James Fraillon, who entered his mark in 1710, is also based upon virtuosity of craftsmanship and sureness of taste. A silver-gilt casket of 1716 (no. 143) follows French design, whereas a small covered jug, made a year later (no. 142), shows the octagonal form on stepped and molded foot that is typical of English-born masters. Fraillon's inkstand of 1723 (no. 144), incidentally, is among the few examples of prolonged adherence to the Britannia standard; it reflects the master's final adoption of English taste. The corner decoration of the inkstand, an abbreviated spread-eagle form with claw-and-ball feet, exceptional and possibly unique in silver, was suggested by contemporary furniture.

On the other hand, a pair of octagonal wine coolers (no. 125) with the mark of William Lukin, 1716, illustrates the wholehearted acceptance of French design by an English master—unless perchance they were executed by a Huguenot silversmith attached to his workshop. These wine coolers, with arms of Sir Robert Walpole and his wife, Catherine Shorter, were

inherited by Horace Walpole and incorporated in his collections at Strawberry Hill. The model had a wide appeal, for there are not only French examples of late seventeenth-century origin in the Louvre, but also English adaptations, intended as wine coolers or jardinières, made by the Huguenot master Pierre Platel, his pupil Paul de Lamerie, and David Willaume. Our pair has the rare distinction of having been executed in the workshop of a master of English ancestry; moreover, it comes from a historic mansion, Sir Robert Walpole's Houghton Hall.

The introduction in England of coffee, chocolate, and particularly of tea created a need for new types of table silver. Chinese teapots of porcelain or red stoneware, often octagonal, or Dutch copies of them made of Delft faïence, served as models. This dependence explains the origin of octagonal tea, coffee, and hot-milk services, which are characteristic of the periods of Queen Anne and George I. Because of the high price of tea, the beverage was prepared in small pots; hot water was added as required, a practice that necessitated a large hot-water kettle of similar form that could be placed upon a lampstand.

Chocolate pots were usually either pear-shaped or conical and had a small aperture in the cover for inserting a swizzle stick. Our examples of 1697 (no. 113) and 1705 (no. 114) are enriched with applied cut-card decoration in the best French tradition, whereas a chocolate pot made by Nathaniel Locke in 1708 (no. 115) is supported by lions couchant of distinctly insular descent, similar to those seen on earlier tankards. Their reappearance on a chocolate pot is most unusual and attests once again to the strength of local tradition, even at a time of predominantly French taste. The handles of these pots were usually of wood, occasionally of stained ivory, and the spouts frequently had a graceful swan-neck curve, faceted when matching an octagonal vessel, and sometimes provided with a heat-retaining hinged cover.

The tradition of the Huguenot silversmiths in England was preserved in their own circle as they accepted each other's sons as apprentices, who moreover were frequently their godsons or became their sons-in-law. The most famous team of teacher and apprentice, working together from 1703

to 1712, consisted of Pierre Platel and young Paul de Lamerie. Platel was both an outstanding master and teacher. So anxious were his clients to acquire examples of his work that they disregarded its high price, which was then related to its weight. This is evident in a note in the diary of John Hervey, first Earl of Bristol, entered on January 11, 1709: "Paid Pierre Platel the French silversmith, more than the office allowed. . . ." This collection includes three examples of Platel's work: a plain oval dish of 1702 (no. 110), a pear-shaped teapot with swan-neck spout of 1704 (no. 112), and an elliptical two-handled covered cup of 1707, with the arms of the Bridges family (no. 111). The typically French harp-shaped handles on the cup are of identical shape to those on Platel's similar, but circular, cup of 1705, in the Ashmolean Museum, Oxford. Other elements of our cup's decoration include cast and applied strapwork and gadrooned borders. Classical restraint and the generous weight and solidity of the cup combine to emphasize the enduring quality of the finest Huguenot silver.

The earliest example of Lamerie's work in the collection is a pair of saucers with trembleuse stands, of 1713 (no. 171). They were intended to receive handleless porcelain cups which, at that time, were blanc de chine, imported from the Orient, or copies thereof, most of which were made either in the soft paste of St. Cloud or in the true hard-paste porcelain of the Meissen factory. Our examples were made in the Ginori factory at Doccia, outside Florence. Lamerie's saucers are of simple yet graceful form that is characteristic of his early style. Next in date is a pair of salvers on foot, made in 1720 (no. 172), engraved with the arms of one of Lamerie's greatest patrons, the Rt. Hon. George Treby, M.P. The original invoice, dated April 25, 1721, survives. These salvers are therefore earlier than Lamerie's famous toilet service in the Ashmolean Museum, ordered by Treby as a wedding present for his wife, Charity Hele, in 1724. Lamerie's unfailing sense of proportion and his capacity for organization are manifest in these early pieces and confirm the range of this master, who, later in life, excelled in the virtuosity of elaborate creations. But Lamerie never altogether abandoned simple lines, returning at intervals to his earlier style. Solid form was the

essence of his art, the foundation from which he took off into flights of fancy, according to mood or task. In his work English style and French style merge without conflict or inconsistency.

Lamerie's plate is distinguished by unusually clear maker's marks that indicate, we are inclined to think, the particular pride he took in his work. Another characteristic of his plate is its generous weight. This is most apparent in the solid casting of his candlesticks. A set of four, made in 1728 (no. 177), and two larger ones of almost identical design, made in 1734 (no. 179), bear his marks. Of that same year is a shaped snuffer tray, engraved with the royal cipher of George II (no. 178). It forms an example of a royal commission, which Lamerie, because of his Huguenot origin, enjoyed only rarely. His set of three casters of 1740 (no. 181) shows greater elaboration, characteristic of his later years. The perforated tops have openwork panels with sprays of fruit and grapevine, surmounted by pine-cone finials, and the baluster bodies are overlaid with garlands between masks and shells. The impressive size and weight of the set indicate the important place assigned to it on the dinner table. Two years later, in 1742, Lamerie executed a pair of candelabra (no. 180), for which he adopted an engraved design by Meissonier (fig. 18). But he added branching candle arms to the French candlestick, enveloping the entire design with foliage and rocaille ornament without obscuring it.

Lamerie's trays and salvers are a medium for exquisitely engraved decoration, adapted with infinite skill to complement their shape. Usually the arms or crest of the owners are prominently displayed at the center, enclosed in cartouches with rocaille ornaments and caryatid figures (nos. 172–176). With rare exception, the names of Lamerie's engravers are unknown, but it can be assumed that they worked under his immediate supervision, and that most of them were of Huguenot origin. Their inspiration is frequently derived from French engravings in the style of Bérain (fig. 17), whose medallions with cameo-like profile heads within trelliswork they adopt.

A basket by Lamerie of 1744 (no. 183) displays the entirely unconven-



Figure 18. Candlestick, from the *Oeuvres* of Juste-Aurèle Meissonier, published by Huquier, Paris, n.d. The Metropolitan Museum of Art

tional form characteristic of his late flamboyant style. Conceived in the shape of a shell, it is supported by cast dolphins and fitted with a female term-figure handle. Such use of figural detail, in addition to elaborate piercing within a border of naturalistic shells and seaweed cast in relief, was an innovation. The dolphin supports are a rare feature in silver. They occur in contemporary English furniture, particularly as supports for console tables. However, the design would seem to have originated elsewhere and may be derived from porcelain models. This was the period when Kaendler, master modeler at Meissen, completed his famous swan service for Count Bruehl, in which



every traditional detail was newly interpreted. Henceforth porcelain table services became the great vogue and occasionally imposed their imagery upon other arts. Lamerie profited from this new stimulation with the receptiveness and versatility of a great craftsman.

The mastery in the handling of silver achieved by the generation of Paul de Lamerie—whether in pursuit of simple form or elaborate detail—was hard to equal and still harder to surpass. Lamerie's later work inspired younger masters. Among these was Abraham Portal, who entered his mark in 1749; he created the silver-gilt ewer and basin of 1755 (no. 185) that formed part of the ambassadorial plate of Sir Charles Hanbury Williams, who was appointed Ambassador to St. Petersburg in 1756. According to custom, the arms of George II are displayed within the applied rococo cartouche on the ewer, and on the border of the basin.

Later artists found their sails less full and their creative genius at lower ebb. The few examples of more recent date included in this collection (nos. 186–191) demonstrate that the tradition of high quality continued for some time. New impetus was temporarily gained when the Classical Revival imposed motifs of Greek and Roman art upon the familiar forms of domestic silver until they merged. But the exuberant spirit of the rococo was gone.



## LITURGICAL SILVER

English liturgical silver of the Middle Ages is comparatively rare, since most of it was melted down when monasteries and convents were abolished by the Act of Supremacy in 1535. After Henry VIII became the head of the Church of England, liturgical plate began to change, a manifestation of the

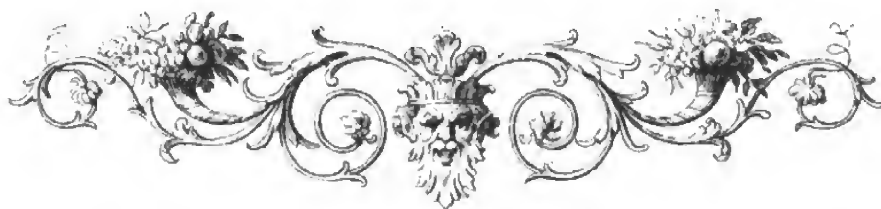
newly gained independence from Rome. The communion cup was introduced to replace the earlier chalice, a deep, capacious vessel on molded foot substituting for the earlier shallow bowl. A typical example of the Elizabethan period is a parcel-gilt communion cup of 1584, inscribed SOVTH MORTON (no. 192). The new shape continued with only minor modification, such as the introduction of the baluster stem, seen in a pair of communion cups of 1631 (no. 194).

At the Restoration the ordering of liturgical plate was considered as important as that of crown regalia. Charles II's coronation took place on April 23, 1661, at Westminster Abbey, before a specially adorned altar. In addition, there were other Chapels Royal that had to be refurbished, such as those at St. James in Whitehall and Windsor Castle. A silver-gilt flagon and two communion cups on baluster stems (no. 193) were almost certainly made for the Chapel Royal in celebration of the return of the monarch, for the set bears the date letter O, and this was introduced only on July 13, 1660, to inaugurate the first year of renewed royal patronage. That date letter remained valid only until the traditional date, June 27, of the following year, when the next letter was used—a rare change of routine at Goldsmiths' Hall. Originally the set had been engraved with the arms and initials of Charles II; subsequently these were replaced by those of William and Mary for use at their coronation. The arms are those that were used during only the first few weeks of their reign, between February 13 and their acceptance by the Scottish Convention Parliament on April 11, 1689, when the monarchs were granted the right to include the Scottish lions in their arms; these emblems are missing from the arms on flagon and chalices.

Of extreme rarity is a set of six candlesticks, four made in London in 1675, two added in York in 1684 (no. 195). Their basically baroque design is derived from Continental prototypes, intended for high altars of Catholic churches. But the traditionally abundant decoration is treated with insular restraint; the admirably balanced triangular bases and baluster stems are set off by simple cable borders only. These candlesticks demonstrate the recusants' adherence to the Church of Rome, for they were undoubtedly com-

missioned by English Catholics, to be displayed on the altar of a Counter-Reformation chapel. This set of candlesticks is the earliest one known to have survived the repeated acts of suppression of the Catholic religion by the Anglican Church.

A typical example of early eighteenth-century recusant church plate is a censer by Benjamin Pyne, of 1708 (no. 196). As Charles Oman has pointed out, the recusants employed English goldsmiths rather than those of Huguenot origin, and these then began to dominate the London market. Pyne was the recusants' favorite goldsmith. It would seem that few other masters specialized to the same degree in filling orders for recusant plate, for most of them were unfamiliar with the particular types required, unless Continental models were available as patterns.



## CONTINENTAL SILVER

The collection contains examples of Continental silver, both religious and secular, representing several countries and periods. The inclusion of foreign work enables us to compare the merits of English and Continental silver, and to see in brighter light the characteristics that are temporarily shared, such as the successive forms of embossed, engraved, and applied or cast decoration. On the other hand, we see clearly the basic differences; English silver tends to be of simple form, whereas Continental examples frequently display greater delight in additional decoration.

From Portugal comes a large parcel-gilt dish, bearing armorials upon its central boss (no. 200). Its sturdy character and bold execution are characteristic of most Portuguese silver, whether elaborate or plain, viewed from near or far. Of Italian origin is a parcel-gilt salver on foot, displaying the fleurs-de-lis of the Farnese arms (no. 201). The only other example from Italy is a

pair of trembleuse stands (no. 211), made in Genoa, 1765; they are fitted with the original Savona faïence cups, each displaying oval medallions in underglaze blue between the silver leaves that hold them. The earlier trembleuse stands by Paul de Lamerie (no. 171) show the lasting appeal of the type and also the changes of style, leading from the measured grace of the Queen Anne period in England to the florid rococo in Italy.

The earliest work from Germany is a nautilus cup of silver gilt, including a shell with Chinese carving (no. 204). The naturalistically conceived base, like the cover, displays elements of *style rustique*, characteristic of some of the work that the Jamnitzer family produced at Nuremberg, beginning in the mid-sixteenth century. The arms of the Hohenlohe-Langenburg family, granted in 1558, are displayed by a mermaid, who reappears twice on the strapwork above relief figures of Mars and Venus. The marine theme is repeated on the cover, which is surmounted by the crowned figure of Neptune. It is surprising that this cup with its pagan imagery should be supported by St. George slaying the dragon. Veneration of a patron saint may have prompted this inclusion. The saint's armor and general aspect, however, are of an earlier style, derived, we would like to think, from a north German sculpture or engraving. Such conservatism in the representation of saints is by no means unusual.

The art of engraving, for which the town of Antwerp was famous, is splendidly displayed on a large parcel-gilt beaker, with the signature "Hans Bas 1632" under the foot, within a scene of the infant Bacchus seated upon a barrel (no. 208). The beaker is engraved with oval medallions containing the Labors of the Months, and with scenes after Jacques Callot's *Capricci* and *Seven Deadly Sins* (fig. 19). We know nothing about Hans Bas, who shares the name of an Antwerp family of engravers, but who appears to have been an itinerant artist. His sensitive interpretation of the inventions of others renders it impossible to recognize his own manner, but nevertheless leaves us with the desire to identify more of his excellent work.

From Switzerland comes a tankard with the arms of the Zurich family Escher vom Glas, decorated with panels painted behind glass (no. 205). The



Figure 19. Etchings from the *Capricci* and the *Seven Deadly Sins*, by Jacques Callot (1592–1635).  
The Metropolitan Museum of Art

Zurich master Hans Jacob Spruengli (1559–after 1630) excelled in this technique, but the date on the tankard, 1649, suggests a follower continuing in his style. The decoration is derived from engravings by another Zurich master, Dietrich Meyer (fig. 20), and the silver frame resembles the work of the Zurich silversmith Hans Heinrich Riva.

Dresden in Saxony is the place of origin of a hunting set (no. 207), with arms of the Elector Johann Georg I (1611–1656). It was intended for hunting

breakfasts, particularly after stag- and bear-hunting, as the scenes on the scabbard suggest. They are derived from popular German woodcuts and engravings, of a kind that also served for the decoration of firearms and other inlaid work. The handles are made of staghorn, following local practice and preference.

Another object, coming from Nuremberg in Germany, is a naturalistically conceived tulip cup of silver and silver gilt by S. B. Fern (no. 206). The boldly embossed flower manifests the vogue for tulips, which vogue, having originated in Holland before the middle of the seventeenth century, invaded all neighboring countries and every field of the decorative arts. The tulip cup is supported by a cavalier in elaborate German costume of the third quarter of the century, and a musketeer similarly attired surmounts the floral cover. A long legend inside records that this trophy was presented to a Herrn Carl, in recognition of his marksmanship.

The makers whose work has been described in these pages are alternatively referred to as gold- or silversmiths, for they usually worked in both metals. Commissions in gold were naturally exceptional, and the chances of their survival precarious. Nevertheless, the collection includes two outstanding examples of gold-mounted porcelain. One is a Meissen porcelain bowl of about 1730 (no. 209), which the Paris goldsmith Jean Écosse fitted in 1734 with gold handles of unusual delicacy. By means of these additions, he

Figure 20. The Virtues, engraving by Dietrich Meyer of Zurich (1572–1658). The Metropolitan Museum of Art



adapted the pseudo-Oriental character of the German bowl to French taste, transforming it into an *écuelle*. The other example consists of a porcelain tray supporting a porcelain cup and a glass, from the manufactory of Du Paquier in Vienna, about 1730–40 (no. 210). The shaped tray is gold-bordered, the cup and glass have perforated gold covers, are fitted in *trembleuse* stands of gold, and are linked by a shell-shaped spoon holder. The porcelain decoration includes flowers, strap- and scrollwork, and medallions with profile heads—a motif taken up again by the goldsmith. Both these masters, Jean Écosse of Paris and the anonymous Vienna goldsmith, honored and complemented precious porcelain in a spirit similar to that manifested by the Elizabethan maker who mounted in silver gilt the Ming bowl presented earlier (no. 4).

These examples may serve to demonstrate that refinement of taste and execution are not restricted to any particular country or period. The relentless search for such works of art, their discovery, study, and eventual acquisition, form the principal pursuits of a passionate collector, some of whose delights can surely be recaptured as one peruses the pages of this catalogue.



## ILLUSTRATIONS







2. SILVER-GILT CUP WITH COVER

Height  $5\frac{1}{8}$  in.  
6 oz.

Unmarked  
England, c. 1560



3. COVERED JUG, carved coconut and silver gilt  
Height 9 in.  
18 oz. 7 dwt. (gross weight)  
Maker's mark: ER in monogram, three times repeated  
Marks for London, 1566



3. COVERED JUG, second view



Height 7 $\frac{1}{2}$  in.  
14 oz. 5 dwt. (gross weight)

4. COVERED CUP, Chinese porcelain and silver gilt  
Maker's mark: bird in shaped shield, on foot and cover  
Marks for London, 1565-70



Height 7 $\frac{3}{4}$  in.  
11 oz. 8 dwt. (gross weight)

5. COVERED CUP, mother-of-pearl and silver gilt

Maker's mark: RW, on foot, rim, and cover  
Marks for London, 1590



Height 7¾ in.  
30 oz. 15 dwt. (gross weight)

6. JUG, tigerware and silver gilt

Maker's mark: CA in monogram, on neck and cover  
Marks for London, 1555



Height 10½ in.  
32 oz. (gross weight)

7. JUG, tigerware and silver gilt

Maker's mark: RB (Richard Brooke)  
Marks for London, 1581





Length 34½ in.

8. TOASTING FORK, exotic hardwood and silver

Unmarked  
England, dated 1561



9. ACORN-TOP SPOON

Mark for London, early XVth century

Length  $5\frac{3}{4}$  in.  
16 dwt.

10. DIAMOND-POINT SPOON

Mark for London, early XVth century

Length 5 in.  
19 dwt.



11. SILVER-GILT CASTING BOTTLE

Height  $4\frac{3}{4}$  in.  
3 oz. 11 dwt.  
Maker's mark: IF  
Marks for London, 1577



Height  $3\frac{3}{4}$  in.  
5 oz. 15 dwt.

12. BEAKER

Maker's mark: M, a line across  
Marks for London, 1579



13. TANKARD, serpentine stone and silver

Height  $5\frac{3}{4}$  in.  
13 oz. 19 dwt. (gross weight)

Unmarked  
England, c. 1580



14. SILVER-GILT STANDING SALT

Height 10 in.  
11 oz. 15 dwt.

Maker's mark: bull's head, on salt and cover  
Marks for London, 1581



16. SILVER-GILT FLAGON, second of pair



Height 13½ in.

17. COVERED CUP, ostrich egg and silver gilt

Marks for London, 1591



Height  $7\frac{3}{4}$  in.  
19 oz. 9 dwt.

15. SILVER-GILT TANKARD

Maker's mark: JH (John Harryson), on tankard and cover  
Marks for London, 1585





16. SILVER-GILT FLAGON, one of a pair

Height 12¼ in.

71 oz. 10 dwt. (total weight)

Maker's mark: branch in shield

Marks for London, 1597



18. BEAKER

Height  $5\frac{3}{4}$  in.  
7 oz. 5 dwt.

Marks for London, 1599



Height  $7\frac{1}{4}$  in.  
18 oz. 14 dwt.

19. SILVER-GILT SALVER ON HIGH FOOT

Marks for London, 1599



20. The TEMPLE NEWSAM MAZER, maple wood and silver gilt  
Height 6 in., diameter 6½ in.  
13 oz. 8 dwt. (gross weight)

Unmarked  
England, c. 1470 (bowl and rim), c. 1611 (foot and crest)



Height 8 in.  
8 oz. 4 dwt.

21. SILVER-GILT BELL SALT

Maker's mark: TS in monogram, repeated three times  
Marks for London, 1600



22. SPICE BOX

Length  $5\frac{3}{8}$  in.  
11 oz. 16 dwt.

Maker's mark: WR, on box and cover  
Marks for London, 1602



Height 18½ in.  
28 oz. 15 dwt.

23. SILVER-GILT STEEPLE CUP

Maker's mark: IE with bow and three pellets below, on bowl and cover  
Marks for London, 1608



Height  $10\frac{7}{8}$  in.  
8 oz. 5 dwt.

24. SILVER-GILT STEEPLE CUP

Maker's mark: AB conjoined  
Marks for London, 1608, on cup and cover





Height 15¼ in.  
41 oz. 15 dwt.

25. SILVER-GILT EWER, from set of ewer and basin

Maker's mark: SO with pellets above and below  
Marks for London, 1610



Diameter 19 $\frac{5}{8}$  in.  
78 oz. 5 dwt.

25. SILVER-GILT BASIN, from set of ewer and basin

Maker's mark: SO with pellets above and below  
Marks for London, 1610



Height 9 $\frac{1}{8}$  in.  
10 oz. 7 dwt.

26. SILVER-GILT STANDING CUP

Maker's mark: F over W in shaped reserve  
Marks for London, 1615



27. SILVER-GILT DISH

Diameter 14¾ in.  
43 oz. 10 dwt.

Maker's mark: IA  
Marks for London, 1616



Height  $7\frac{7}{8}$  in.  
6 oz. 8 dwt.

28. WINE CUP

Maker's mark: JP in rayed sun  
Marks for London, 1618



Height 6½ in.  
5 oz. 15 dwt.

29. SILVER-GILT WINE CUP

Maker's mark: F over M, two pellets between, on cup and foot  
Marks for London, 1619



Height 5 in.

30. NAUTILUS CUP, shell and silver

Maker's mark indistinct  
Marks for London, 1619



Height 13¼ in.  
20 oz.

31. STEEPLE DOUBLE SALT  
Maker's mark: RP with scallop between pellets above, repeated three times  
Marks for London, 1620





32. SILVER-GILT DISH

Diameter  $7\frac{3}{8}$  in.  
7 oz. 2 dwt.

Maker's mark: W over M (William Maundy)  
Marks for London, 1631



Height  $4\frac{1}{4}$  in.  
8 oz. 11 dwt.

33. TANKARD

Maker's mark: bird with branch, on tankard and cover  
Marks for London, 1646



34. BASKET

Diameter  $10\frac{1}{4}$  in.  
29 oz. 12 dwt.

Maker's mark: PG with rose below  
Marks for London, 1641



34. BASKET, second view



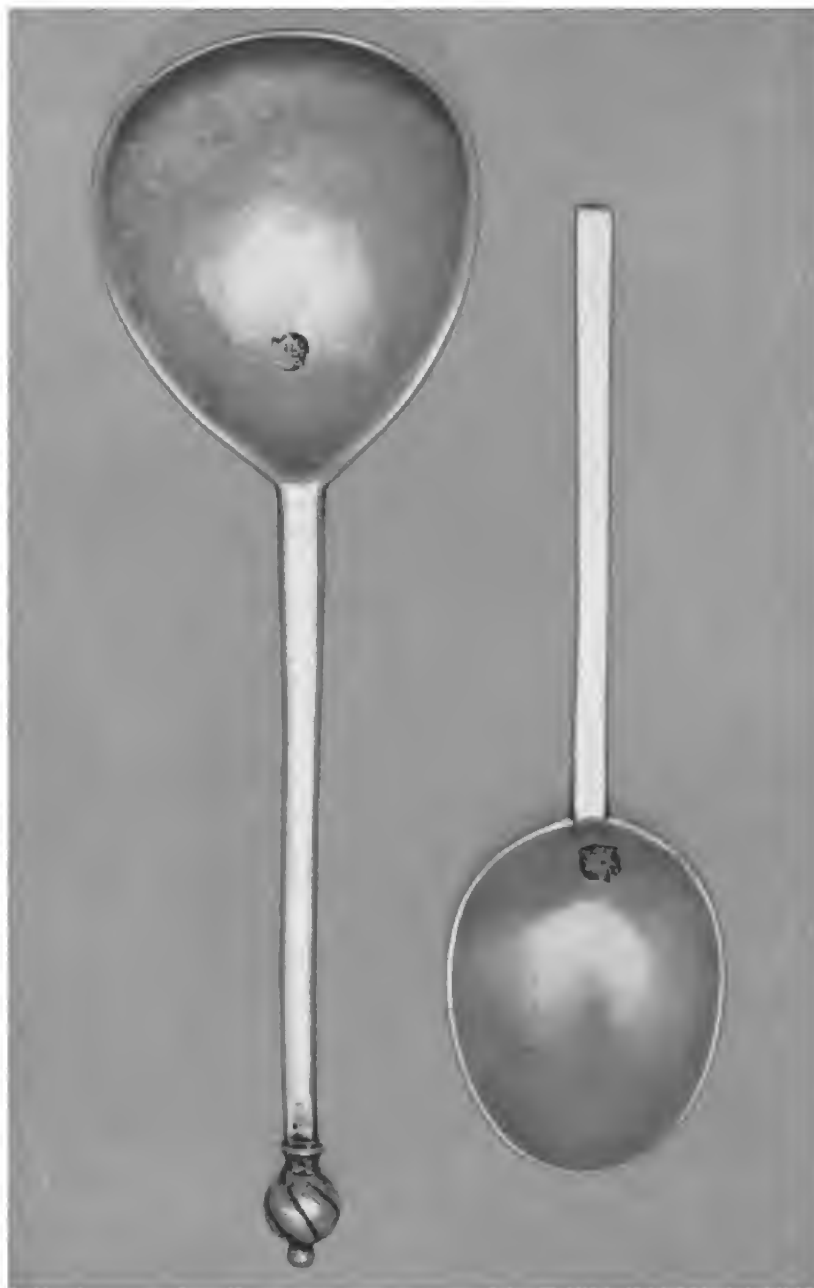
Height 14 in.  
117 oz. 3 dwt. (total weight)

35. FLAGON, one of a pair

Maker's mark: hound sejant, on flagon and cover  
Marks for London, 1646



35. FLAGON, second of pair



36. WRITHEN-TOP SPOON

Length  $6\frac{1}{4}$  in.  
1 oz. 2 dwt.

Maker's mark: C enclosing star  
Marks for London, 1556

37. PURITAN SPOON

Length  $4\frac{1}{4}$  in.  
9 dwt.

Maker's mark: SV (Stephen Venables)  
Marks for London, 1657

38. COMBINATION FORK AND SPOON

Length  $16\frac{1}{2}$  in.  
2 oz.

Maker's mark: SV (Stephen Venables), three times  
London, c. 1645





Height 4 $\frac{3}{4}$  in.  
5 oz. 4 dwt.

39. WINE CUP

Maker's mark: TW with pellets above and below  
Marks for London, 1651





40. SILVER-GILT WINE CUP

Height 3 $\frac{3}{4}$  in.  
2 oz. 11 dwt.

Maker's mark: ET with crescent below  
Marks for London, 1653

41. TWO-HANDLED BOWL, silver gilt

Diameter 4 $\frac{3}{4}$  in.  
11 oz. 4 dwt.

Maker's mark: TC in dotted oval  
Marks for London, 1654



42. SILVER-GILT BOWL

Diameter  $8\frac{1}{2}$  in.  
19 oz. 5 dwt.

Marks for London, 1656



Height 6¼ in.

43. TWO-HANDLED CUP, serpentine stone and silver

Maker's mark: hound sejant  
London, 1650-1660



Height 3 $\frac{3}{4}$  in.  
9 oz. 14 dwt.

44. TWO-HANDLED CUP

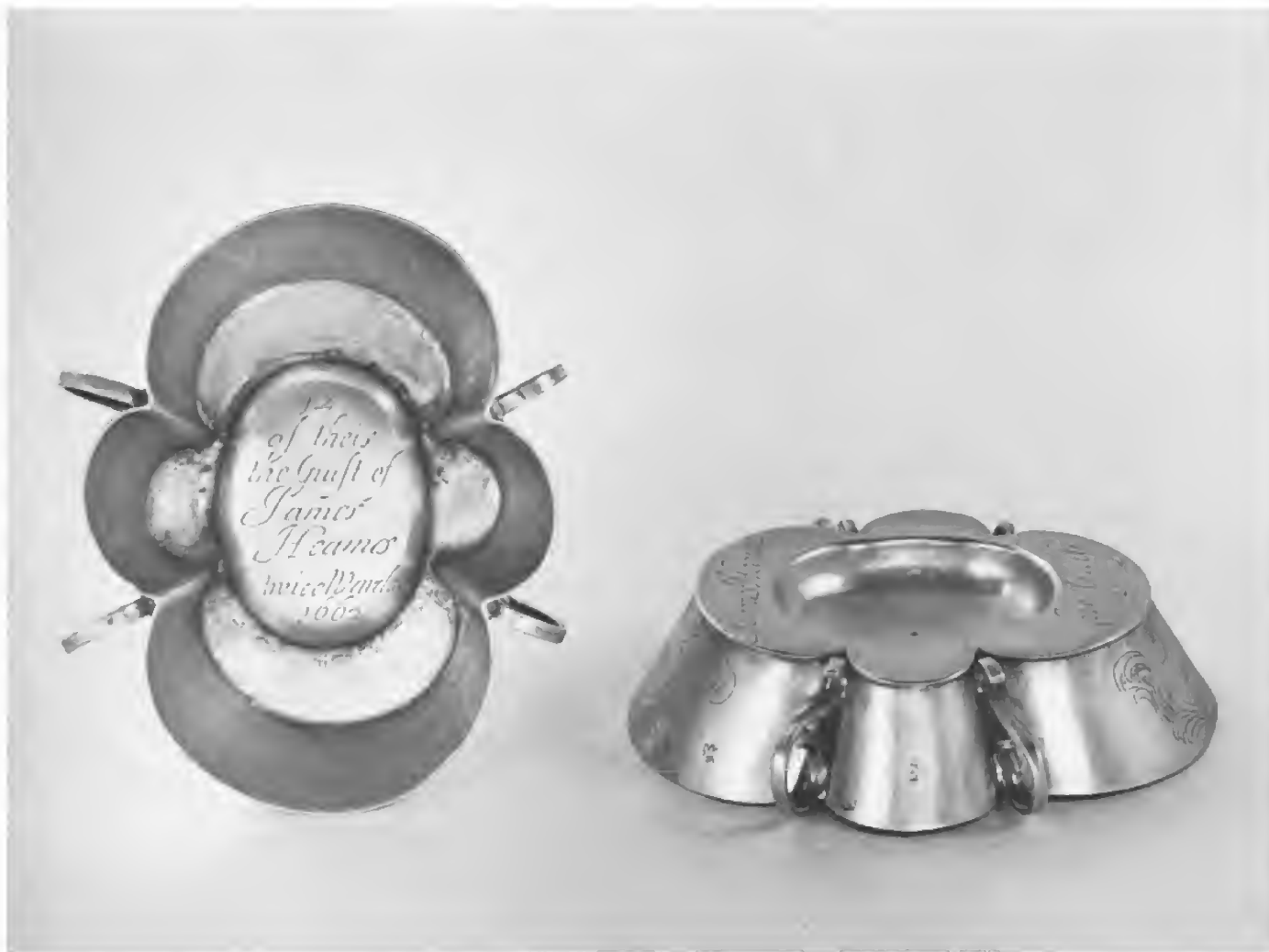
Maker's mark: RM with stars and pellets above and below  
Marks for London, 1661



45. SALTS, four of a set of six

Length 4 in.  
14 oz. 6 dwt. (total weight)

Maker's mark: CS (Christopher Shaw)  
Marks for London, 1662



45. SALTS, two of the set of six



Height 6 $\frac{3}{4}$  in.  
29 oz.

46. CUP WITH COVER

Maker's mark indistinct; attributed to master of the hound sejant  
London, dated 1664



Height  $5\frac{3}{8}$  in.  
14 oz. 14 dwt.

47. TWO-HANDLED CUP WITH COVER

Maker's mark: H in shield  
Marks for London, 1664





48. Pair of WAGER CUPS

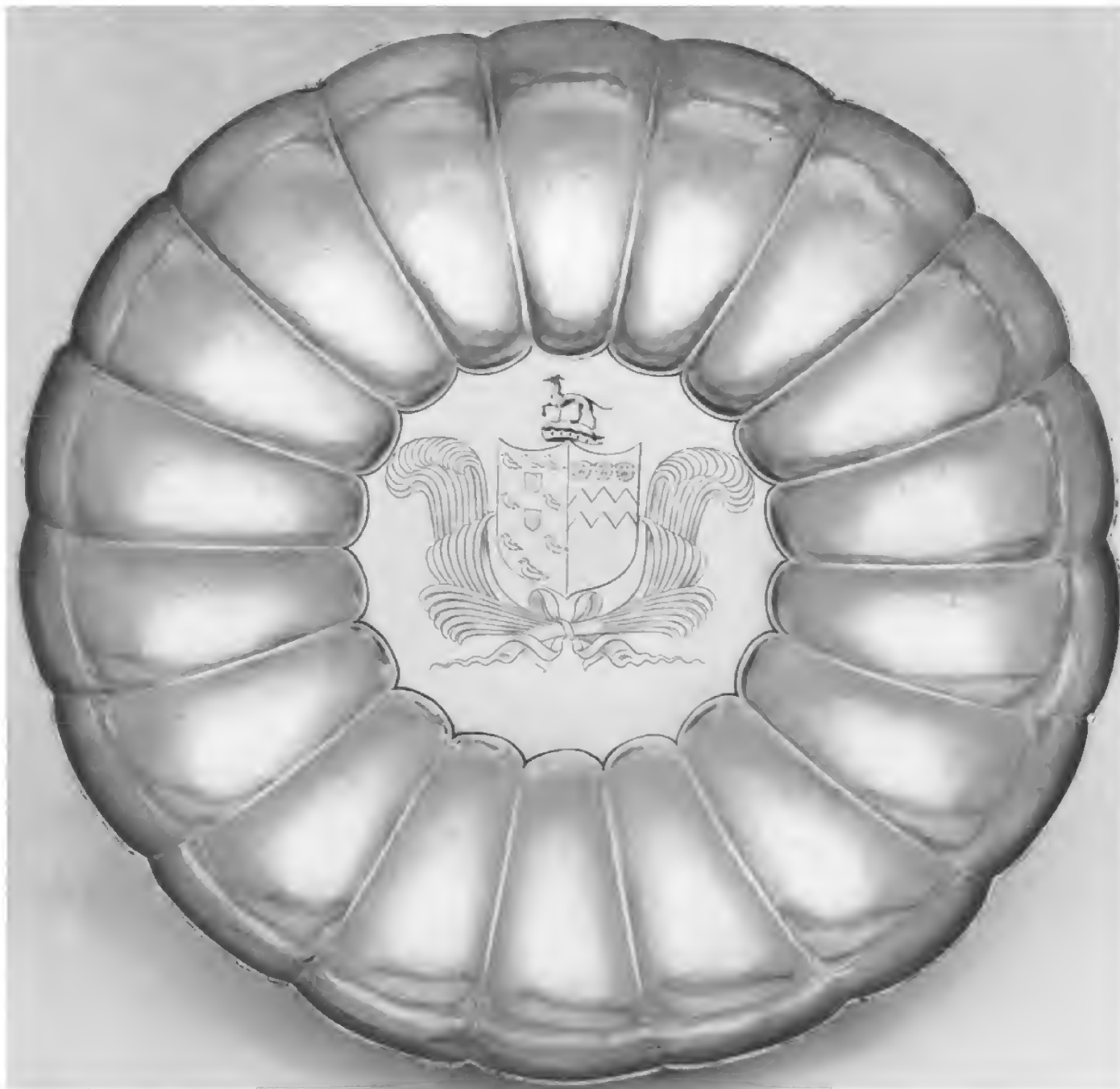
Height 6½ in.  
11 oz. 11 dwt. (total weight)

Maker's mark: IA conjoined, on larger and smaller cups  
London, c. 1660



Height 8 in.  
31 oz. 15 dwt.

49. TWO-HANDLED CUP WITH COVER, silver gilt  
Maker's mark: FL with bird below in shaped shield, on cup and cover  
Marks for London, 1669



Diameter 18 in.  
161 oz. (total weight)

50. SILVER-GILT DISH, one of a pair

Maker's mark: AF with mullet and two pellets  
Marks for London, 1664



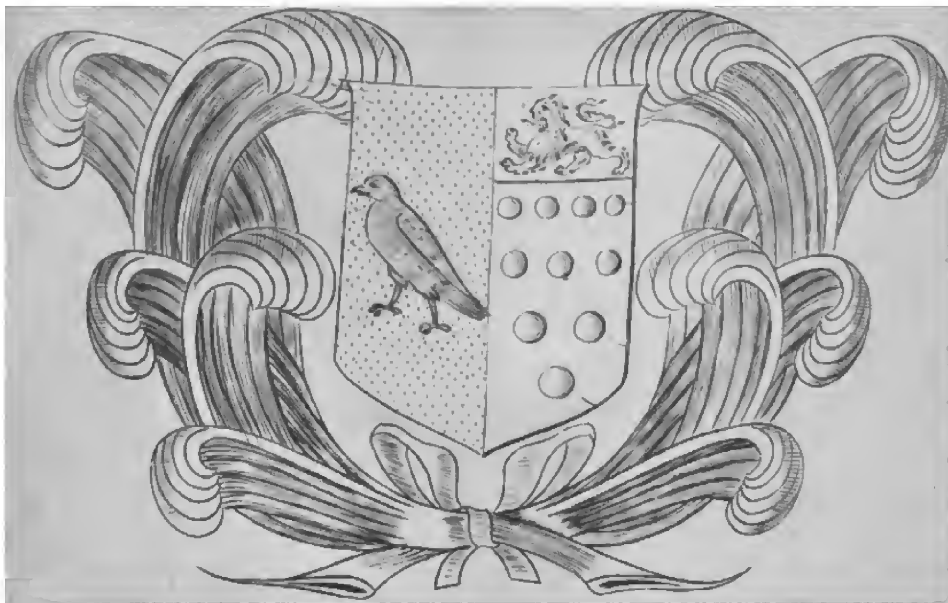
50. SILVER-GILT DISH, second of pair



Height 7½ in.  
36 oz. 15 dwt.

51. SILVER-GILT TANKARD

Maker's mark: IN with pellet beneath in heart reserve, on tankard and cover  
Marks for London, 1668



52. TWO-HANDLED CUP WITH COVER, silver gilt, and detail of COAT OF ARMS

Height 7 in.  
46 oz. 5 dwt.

Maker's mark: TI (Thomas Issod), on cup and cover  
Marks for London, 1672



Length  $9\frac{7}{8}$  in.  
11 oz. 14 dwt.

53. SNUFFERS AND TRAY

Maker's mark: WC over scallop (William Commyns?), on snuffers and tray  
Marks for London, 1670



54. CASKET

Length 8 in.  
20 oz. 15 dwt.

Maker's mark: SB in monogram  
Marks for London, 1673





55. FIRE IRONS AND BELLOWS, silver, iron, leather, wood  
 Length from 27¼ to 35 in.  
 208 oz. 15 dwt. (gross weight)

Unmarked  
 England, c. 1672



Height 17¼ in.  
102 oz. 7 dwt.

56. INCENSE BURNER

Maker's mark: TL with scallop and pellets below  
England, c. 1675



57. SILVER-GILT VASE WITH COVER, one of a pair  
Height 15 in. Maker's mark: IH with fleur-de-lis between pellets below, on vases and covers  
176 oz. 7 dwt. (total weight) Marks for London, 1675



57. SILVER-GILT VASE WITH COVER, second of pair



Height 17¾ in.  
167 oz. 10 dwt. (total weight)

58. BEAKER VASE, one of a pair  
Maker's mark: TI (Thomas Issod), on lip and under foot, both vases  
London, c. 1670



58. BEAKER VASE, second of pair



59. TWO-HANDLED CUP WITH COVER

Height 9 in.  
63 oz. 12 dwt.

Maker's mark: IH with fleur-de-lis between pellets below, on cup and cover  
Marks for London, 1676





Diameter 12 in.  
86 oz. 10 dwt.

60. PUNCH BOWL

Maker's mark: EG  
Marks for London, 1680





61. TWO-HANDLED COVERED CUP, silver over silver gilt

Height 7½ in.  
39 oz. 3 dwt.

Unmarked  
England, c. 1680



61. Cover of TWO-HANDLED CUP, silver over silver gilt



62. SILVER ON FOOT

Diameter  $11\frac{1}{2}$  in.  
22 oz. 2 dwt.

Maker's mark: PR in monogram  
Marks for London, 1684



62. SALVER ON FOOT, second view



Height 8½ in.  
25 oz. 4 dwt.

63. EWER

Maker's mark: PK  
Marks for London, 1685



Height 4 in.  
11 oz. 2 dwt.

64. THISTLE-SHAPED CUP, silver gilt  
Maker's mark: IS with pillar between  
Marks for London, 1684



65. Pair of MAIDENHEAD SPOONS (shown outside)

Length  $6\frac{3}{8}$  in.  
2 oz. 4 dwt. (total weight)

Maker's mark: C. Eston  
Mark for Exeter, c. 1580

66. Two LION-SEJANT SPOONS (bowl up, in profile)

Left: Length  $6\frac{3}{4}$  in.  
1 oz. 6 dwt.

Maker's mark: C. Eston  
Mark for Exeter, c. 1580

Right: Length  $6\frac{3}{8}$  in.  
1 oz. 6 dwt.

Maker's mark: T over crescent  
Marks for London, 1602

67. BUDDHA-KNOB SPOON, parcel gilt (center)

Length  $7\frac{1}{2}$  in.  
1 oz. 14 dwt.

Maker's mark: RC (possibly Raleigh Clapham)  
Mark for Barnstaple (?), c. 1650



Diameter 3 in.  
1 oz. 6 dwt.

#### 68. WINE TASTER

Maker's mark: IS in monogram (John Sutton)  
Marks for London, 1685

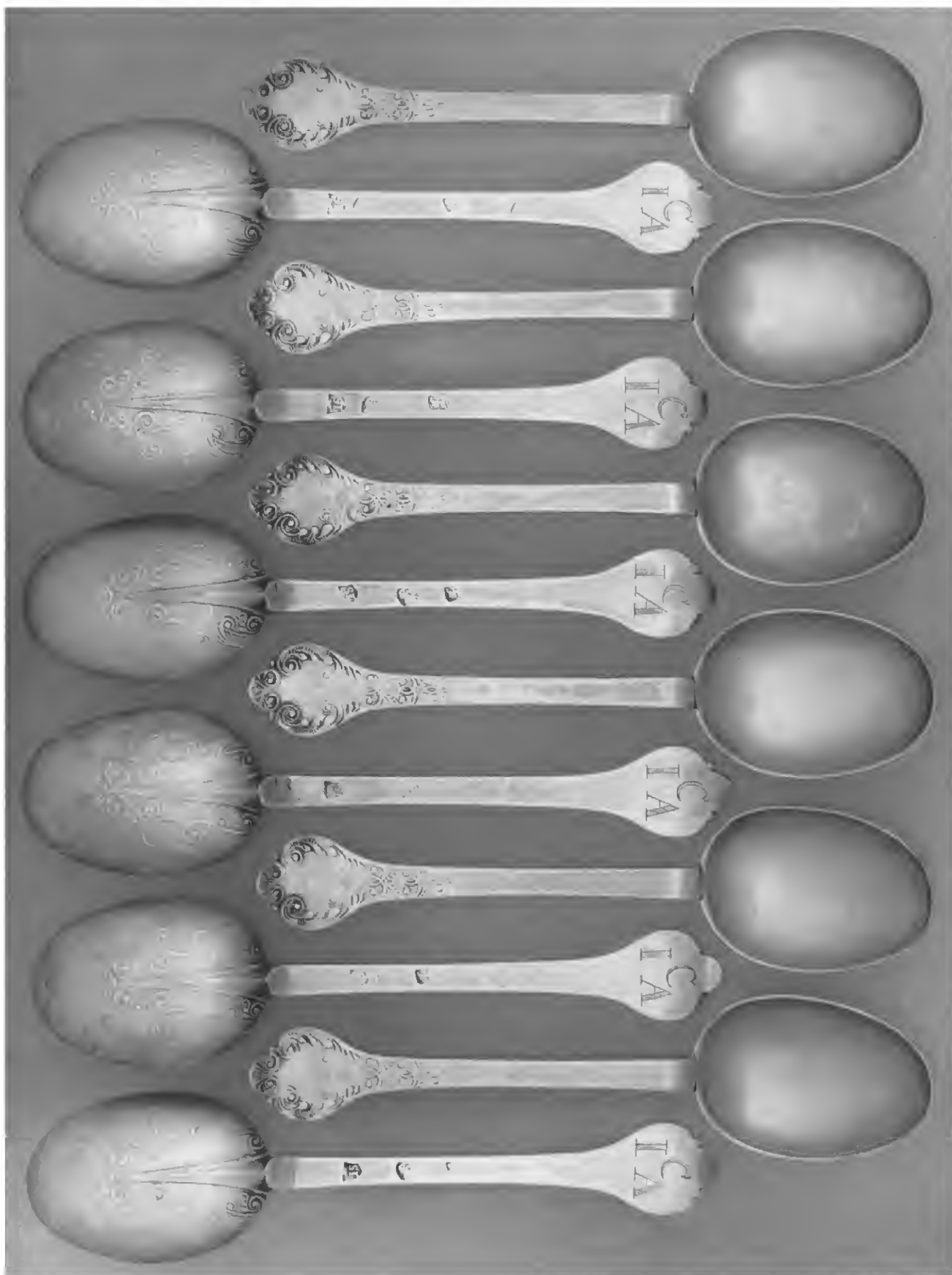


Length 7½ in.  
3 oz. 2 dwt. (total weight)

#### 69. Pair of DINNER FORKS

Maker's mark: WI with pellet below in heart reserve (possibly Charles Williams)  
Britannia standard  
Marks for London, 1697

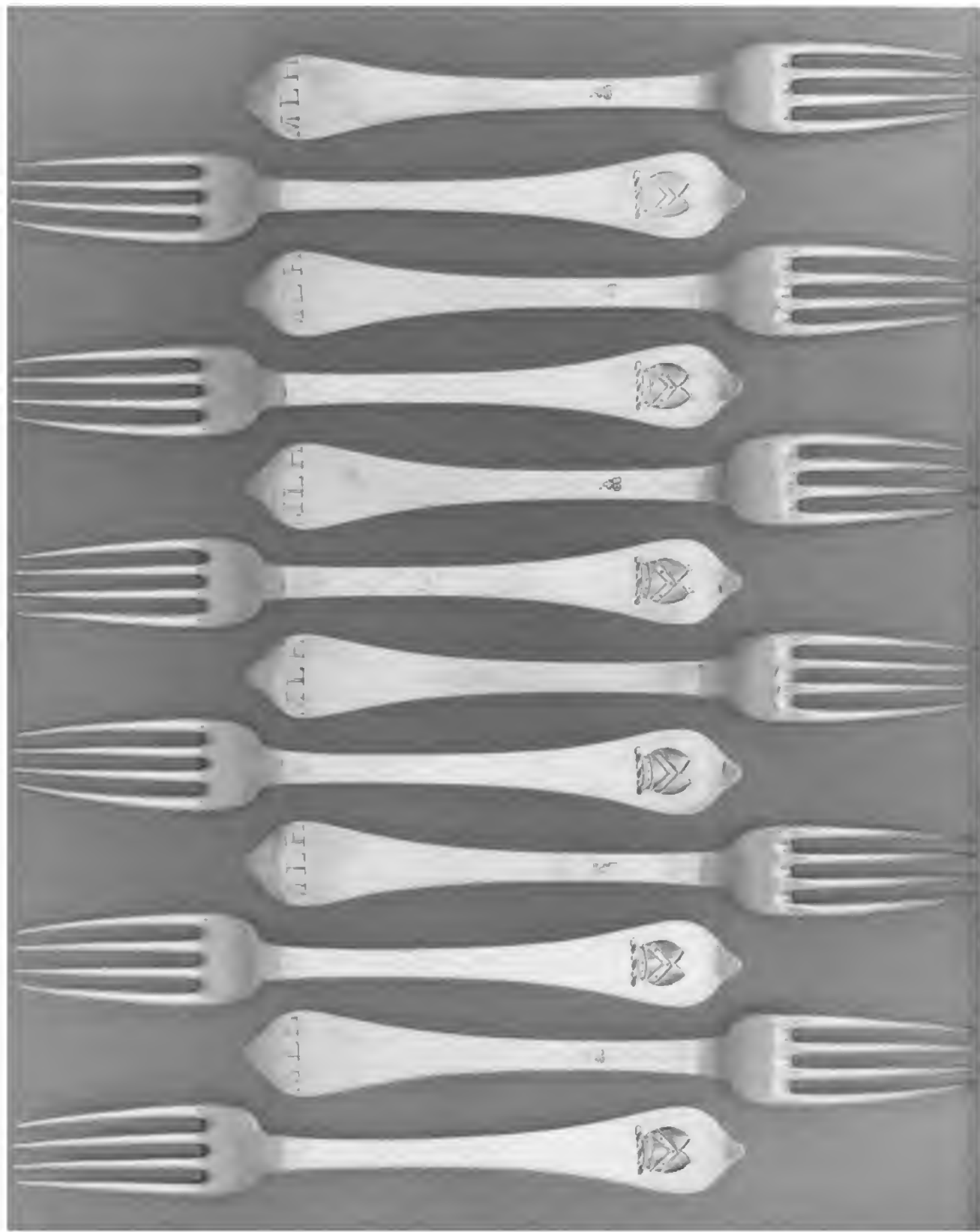




70. TRIFID SPOONS, set of twelve

Lengths from  $7\frac{1}{2}$  to  $7\frac{3}{4}$  in.  
17 oz. 12 dwt. (total weight)

Maker's mark: IS (John Shepherd)  
Marks for London, 1683



71. FORKS, set of twelve

Length  $7\frac{7}{8}$  in.  
28 oz. 4 dwt. (total weight)

Maker's mark: GS beneath crowned fleur-de-lis  
England, c. 1690



Height  $5\frac{1}{4}$  in.  
5 oz: 2 dwt.

72. DOUBLE CUP

Maker's mark: TC in monogram  
Marks for London, 1685



73. PORRINGER

Diameter  $4\frac{1}{2}$  in.  
4 oz. 3 dwt.

Maker's mark: TC in monogram  
Marks for London, 1685



74. NEST OF SILVER-GILT BEAKERS WITH ORIGINAL SHAGREEN CASE

Height 3 in.  
11 oz. 5 dwt. (total weight)

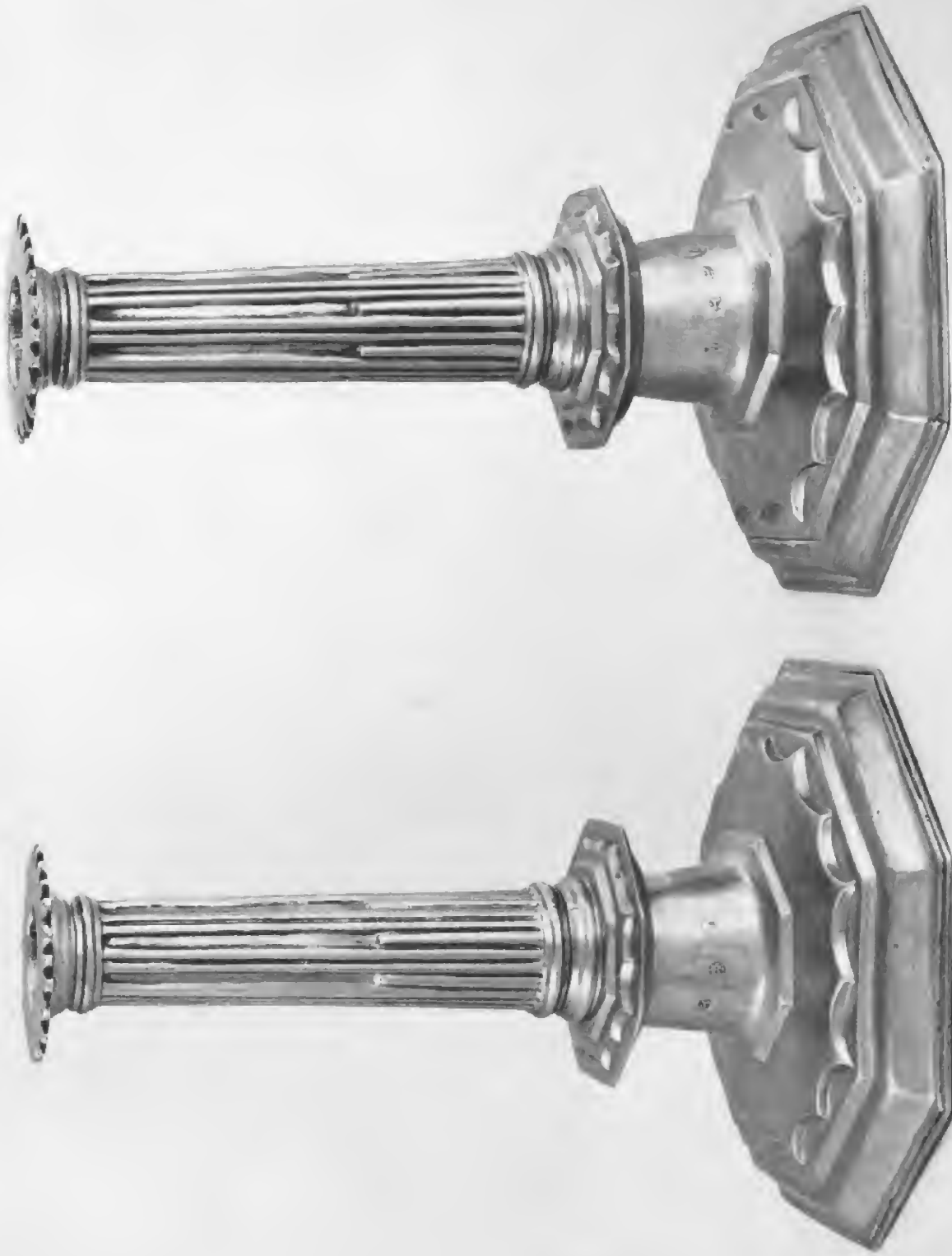
Maker's mark: PH in dentated reserve, on each cup and on cover  
Marks for London, 1688



Length 5 in.  
2 oz. 15 dwt. (gross weight)

75. NUTMEG GRATER, cowrie shell and silver

Unmarked  
England, c. 1690



Height 10 in.  
37 oz. 11 dwt. (total weight)

76. Pair of CANDLESTICKS

Maker's mark: TD conjoined  
Marks for London, 1686



Height 6½ in.  
27 oz. 13 dwt. (total weight)

# 77. Pair of COVERED MUGS

Left: Maker's mark: TD conjoined, on mug and cover  
Marks for London, 1688

Right: Maker's mark: WI (David Willaume), on mug and cover. Britannia standard  
Marks for London, 1702





Height 16¼ in.  
196 oz. (total weight)

78. SILVER-GILT PILGRIM BOTTLE, one of a pair

Unmarked  
England, c. 1690



78. SILVER-GILT PILGRIM BOTTLE, second of pair



79. SILVER-GILT TOILET BOX, one of a pair

Diameter  $4\frac{1}{2}$  in.  
33 oz. 3 dwt. (total weight)

Maker's mark: PH (Peter Harache)  
Marks for London, 1692



79. SILVER-GILT TOILET BOX, second of pair



80. Set of FOUR SAUCERS

Diameter  $4\frac{1}{2}$  in.  
6 oz. 19 dwt. (total weight)

Maker's mark: JR (John Ruslen)  
Marks for London, 1693



Height  $4\frac{1}{2}$  in.  
6 oz. 14 dwt. (gross weight)

81. CORDIAL POT

Maker's mark: F<sub>3</sub>S beneath crown  
England, c. 1690



82. COVERED BOWL ON STAND, silver gilt  
 Height  $3\frac{1}{2}$  in., diameter  $5\frac{1}{4}$  in.  
 7 oz. 12 dwt. (total weight)  
 Maker's mark: F<sub>3</sub>S beneath crown, on bowl, cover, and stand  
 England, c. 1680



82. STAND FOR BOWL

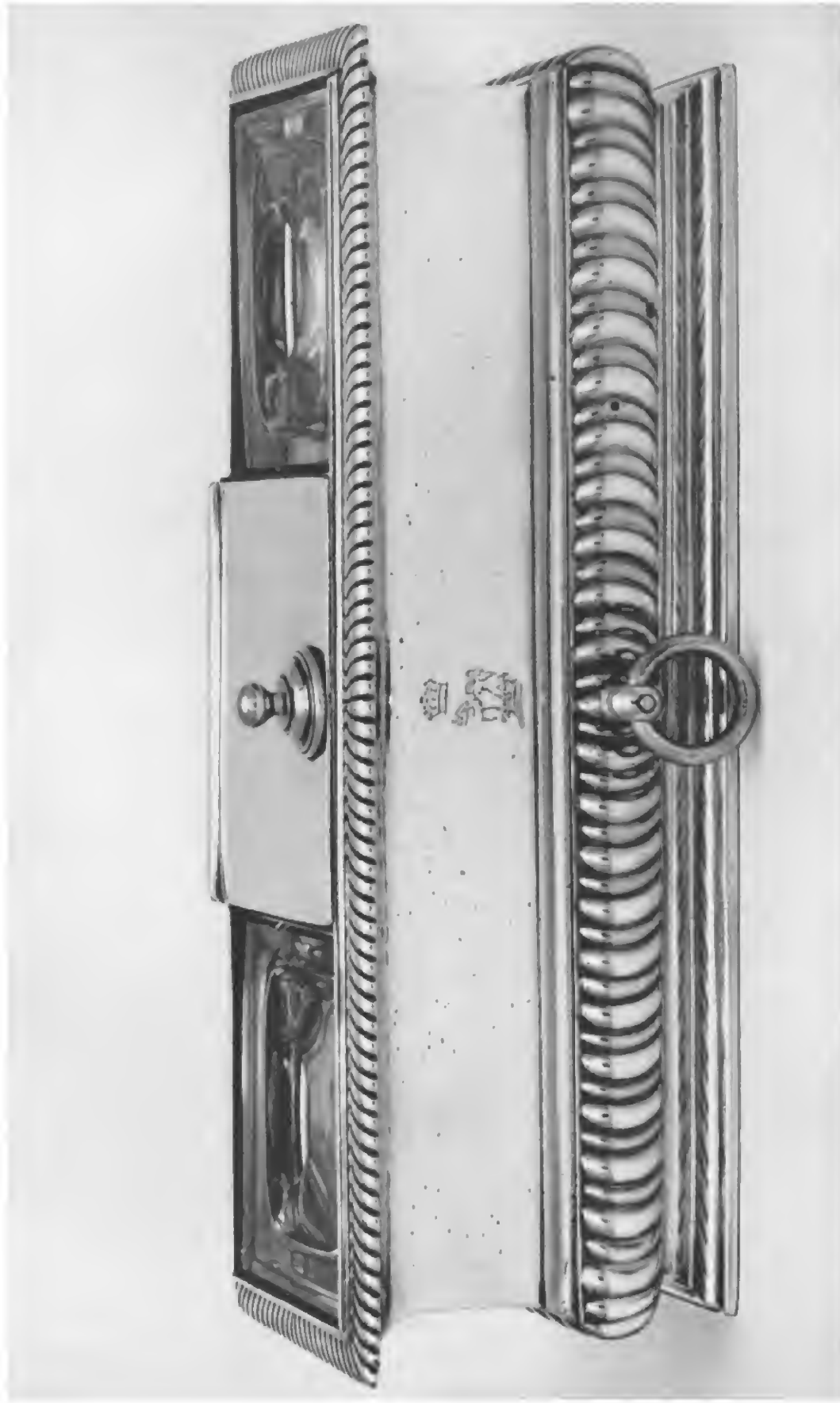




83. ÉCUELLE WITH COVER, silver gilt

Diameter 6½ in.  
23 oz.

Maker's mark: DG (Daniel Garnier), on écuclle and cover  
London, dated 1694



84. INKSTAND

Maker's mark: GA (Daniel Garnier), on cover, drawer, twice on base. Britannia standard  
Marks for London, 1697

Length  $9\frac{1}{2}$  in.  
45 oz. 7 dwt.



85. MONTEITH

Diameter  $12\frac{3}{8}$  in.  
66 oz. 16 dwt.

Maker's mark: O in reserve  
Marks for London, 1695



86. Pair of ANDIRONS, silver and iron

Height 21 $\frac{3}{4}$  in.  
398 oz. 10 dwt. (gross weight)

Maker's mark: PY (Benjamin Pyne). Britannia standard  
Marks for London, 1697



87. SILVER-GILT SNUFFERS, EXTINGUISHER, AND STAND

Height 8 in.  
14 oz. (total weight)

Maker's mark: B crowned (John Bernard?), on snuffers and stand  
Marks for London, 1690



Height 8 in.  
10 oz. 16 dwt. (total weight)

88. SNUFFERS AND STAND  
Maker's mark: AL joined in script with crown above and mullet below,  
on snuffers and stand. Britannia standard  
Marks for London, 1700



89. CASTERS, set of three

Heights 7 in. and 4 $\frac{1}{8}$  in.  
18 oz. 19 dwt. (total weight)

Maker's mark: AN conjoined (Anthony Nelme), on casters and tops  
Marks for London, 1684



Diameter 4 in.  
8 oz. 13 dwt.

90. CHAMBER STICK

Maker's mark: ANc (Anthony Nelme). Britannia standard  
Marks for London, 1699





Height 30¼ in.  
156 oz. (gross weight)

91. TOILET MIRROR  
Maker's mark: ANc (Anthony Nelme), on crest and beneath each section of frame  
Britannia standard  
Marks for London, 1691



92. SPONGE BOX  
Height 4¾ in.  
9 oz. 15 dwt.  
Maker's mark: ANe (Anthony Nelme). Britannia standard  
Marks for London, 1713



Height 12 in.  
37 oz. 6 dwt. (total weight)

93. SCONCE, one of a pair  
Maker's mark: WA (Joseph Ward). Britannia standard  
Marks for London, 1700



93. SCONCE, second of pair



94. TRAVELING CLOCK

Height 9 in.  
73 oz. 10 dwt. (gross weight)

Unmarked. Works signed by I. Paulet  
London, 1700-1710



94. TRAVELING CLOCK, second view





95. POCKET CANTEEN WITH ORIGINAL SHAGREEN CASE

Height of cup  $3\frac{1}{4}$  in.  
9 oz. 3 dwt. (gross weight)

Makers' marks: Cup: Ov (Charles Overing). Handles: T·T beneath crown  
Marrow spoon: EH with pellet below. Britannia standard (cup)  
Marks for London, 1700 (cup)



95. CUP OF POCKET CANTEEN, second view





Height 4 in.  
6 oz. 5 dwt.



96. OVAL SILVER-GILT CUP (two views)

Maker's mark: SM (John Smith). Britannia standard  
Marks for London, 1793



Length  $3\frac{1}{4}$  in.  
4 oz. 2 dwt.

97. TOBACCO BOX

Maker's mark: C over W, on box and cover  
Marks for London, 1691



Length  $3\frac{3}{4}$  in.  
3 oz. 2 dwt.

98. TOBACCO BOX

Maker's mark: Ab beneath crown (John Abbot)  
on box and cover. Britannia standard  
Marks for London, 1706



Diameter 15 in.  
175 oz. 18 dwt. (total weight)

99. SALVER ON FOOT, silver gilt, one of a pair  
Maker's mark: MO (Andrew Moore), on salver and foot. Britannia standard  
Marks for London, 1703



99. SALVER ON FOOT, second of a pair



Height 8½ in.  
29 oz. 7 dwt.

100. COVERED JUG

Maker's mark: TB (Thomas Boulton), on jug and cover  
Marks for Dublin, 1704



Height 7 $\frac{3}{4}$  in.  
33 oz. 17 dwt.

101. TWO-HANDLED CUP WITH COVER

Maker's mark: TB (Thomas Boulton), on cup and cover  
Marks for Dublin, 1696



Height 6¼ in.  
11 oz. 7 dwt.

102. SUGAR BOWL WITH COVER

Maker's mark: JC (John Clifton), on bowl and cover  
Marks for Dublin, 1714



103. Pair of DRESSING-TABLE CANDLESTICKS

Height  $3\frac{1}{2}$  in.  
8 oz. 13 dwt.

Maker's mark: Bi (Joseph Bird). Britannia standard  
Marks for London, 1705





Height 4 in.  
13 oz. 7 dwt.

104. TUMBLER CUP with gilded interior  
Maker's mark: WA (Joseph Ward). Britannia standard  
Marks for London, 1708



Height  $2\frac{5}{8}$  in.  
4 oz. 2 dwt.

105. FEEDING CUP

Maker's mark: HO (Thomas Holland). Britannia standard  
Marks for London, 1707



106. SILVER-GILT SCONCE, one of a pair  
Height 8¼ in.      Maker's mark: LI (Isaac Liger), on backplates, clips, branches, drip pans, and sconces  
47 oz. 13 dwt. (total weight)      Marks for London, 1709



106. SILVER-GILT SCONCE, second of pair



Height  $4\frac{1}{2}$  in.  
6 oz. 3 dwt.

107. Pair of TAPERSTICKS

Maker's mark: Mc (Thomas Merry). Britannia standard  
Marks for London, 1710



Height  $4\frac{1}{2}$  in.  
7 oz. 2 dwt.

108. Pair of TAPERSTICKS

Maker's mark: Mc (Thomas Merry). Britannia standard  
Marks for London, 1716



109. SILVER-GILT DESSERT PLATES, set of twelve

Makers' marks: BA (John Backe), on nine; W<sup>i</sup> (John Wisdom), on three. Britannia standard  
Marks for London, 1702

Diameter 7¼ in.  
127 oz. (total weight)



110. OVAL DISH

Maker's mark: PL (Pierre Platel). Britannia standard  
Marks for London, 1702

Length 11¼ in.  
16 oz. 12 dwt.





Height 9 $\frac{3}{4}$  in.  
48 oz.

III. TWO-HANDLED OVAL CUP WITH COVER.

Maker's mark: PL (Pierre Platel), on cup and cover. Britannia standard  
Marks for London, 1707



111. TWO-HANDLED OVAL CUP WITH COVER, detail



112. TEAPOT  
Maker's mark: PL (Pierre Platel), on pot and cover. Britannia standard  
Marks for London, 1704

Height 4½ in.  
9 oz. (gross weight)



Height  $7\frac{1}{4}$  in.  
26 oz. 7 dwt. (gross weight)

113. CHOCOLATE POT  
Maker's mark: BR (Benjamin Bradford), on pot and cover. Britannia standard  
Marks for London, 1697



Height 10 $\frac{1}{8}$  in.  
28 oz. 15 dwt. (gross weight)

114. CHOCOLATE POT

Maker's mark: CO (Robert Cooper), on pot and cover. Britannia standard  
Marks for London, 1705



Height 10¼ in.  
27 oz. 12 dwt. (gross weight)

115. CHOCOLATE POT  
Maker's mark: LO (Nathaniel Locke), on pot and cover. Britannia standard  
Marks for London, 1708



Height 8 $\frac{7}{8}$  in.  
28 oz. (gross weight)

116. COFFEEPOT

Maker's mark: G enclosing A (Francis Garthorne), on pot and cover  
Britannia standard  
Marks for London, 1705



Height 9½ in.  
26 oz. 5 dwt. (gross weight)

117. COFFEEPOT  
Makers' marks: Ti (Robert Timbrell); Bc (Benjamin Bentley). Britannia standard  
Marks for London, 1712



Height 6¼ in.  
11 oz. 14 dwt. (gross weight)

118. COVERED JUG  
Maker's mark: CH (John Chartier), on jug and cover. Britannia standard  
Marks for London, 1711





Diameter 6 in.  
18 oz. 5 dwt. (total weight)

119. Pair of DISHES

Maker's mark: EW (Edward Workman)  
Marks for Dublin, 1714



Length  $4\frac{1}{4}$  in.  
18 oz. 10 dwt. (total weight)

120. Pair of SPICE BOXES with gilded interiors, and view of COVER

Maker's mark: W1 (David Willaume). Britannia standard  
Marks for London, 1709



Height  $3\frac{1}{2}$  in.  
9 oz. 2 dwt. (gross weight)

121. TEAPOT  
Maker's mark: WI (David Willaume), on teapot and cover. Britannia standard  
Marks for London, 1718



122. SALVER

Diameter  $8\frac{3}{8}$  in.  
14 oz. 19 dwt.

Maker's mark: DW (David Willaume, Jr.)  
Marks for London, 1728



123. TEAPOT

Maker's mark: FL (William Fleming), on pot and cover. Britannia standard  
Marks for London, 1717

Height 4 $\frac{1}{4}$  in.  
21 oz. 10 dwt.



124. KETTLE AND LAMPSTAND

Height 7¼ in.  
24 oz. 19 dwt. (gross weight)

Maker's mark: Lu (William Lukin) on kettle, repeated three times on stand. Britannia standard  
Marks for London, 1710



Height  $8\frac{1}{4}$  in.  
245 oz. 12 dwt. (total weight)

125. WINE COOLER, one of a pair

Maker's mark: Lu (William Lukin). Britannia standard  
Marks for London, 1716



125. WINE COOLER, second of pair





126. TEAPOT

Height  $6\frac{3}{4}$  in.  
26 oz. 12 dwt. (gross weight)

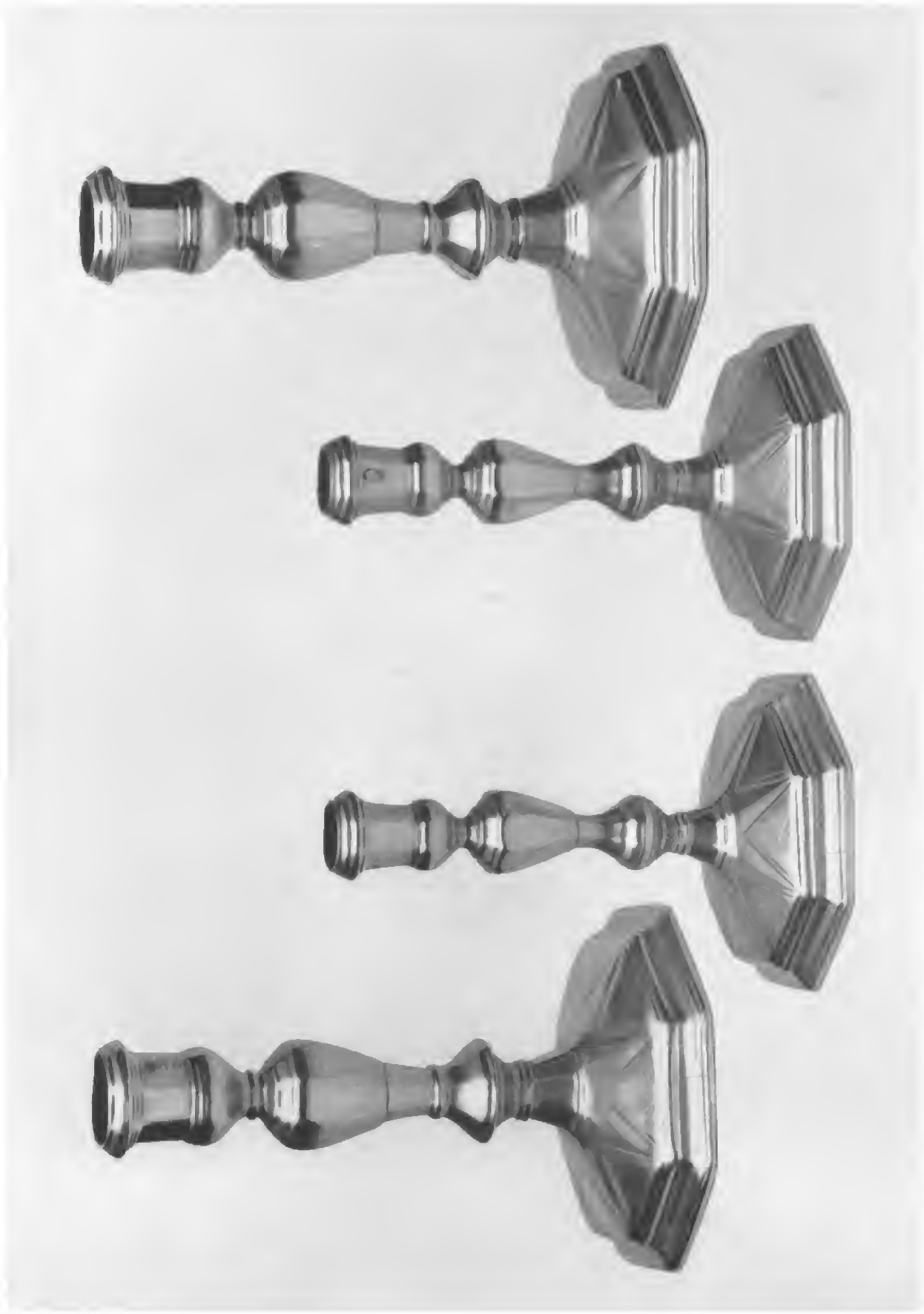
Maker's mark: FO (Thomas Folkingham). Britannia standard  
Marks for London, 1719



127. SALVERS, three of a set of six

Maker's mark: FO (Thomas Folkingham), on each. Britannia standard  
Marks for London, 1719

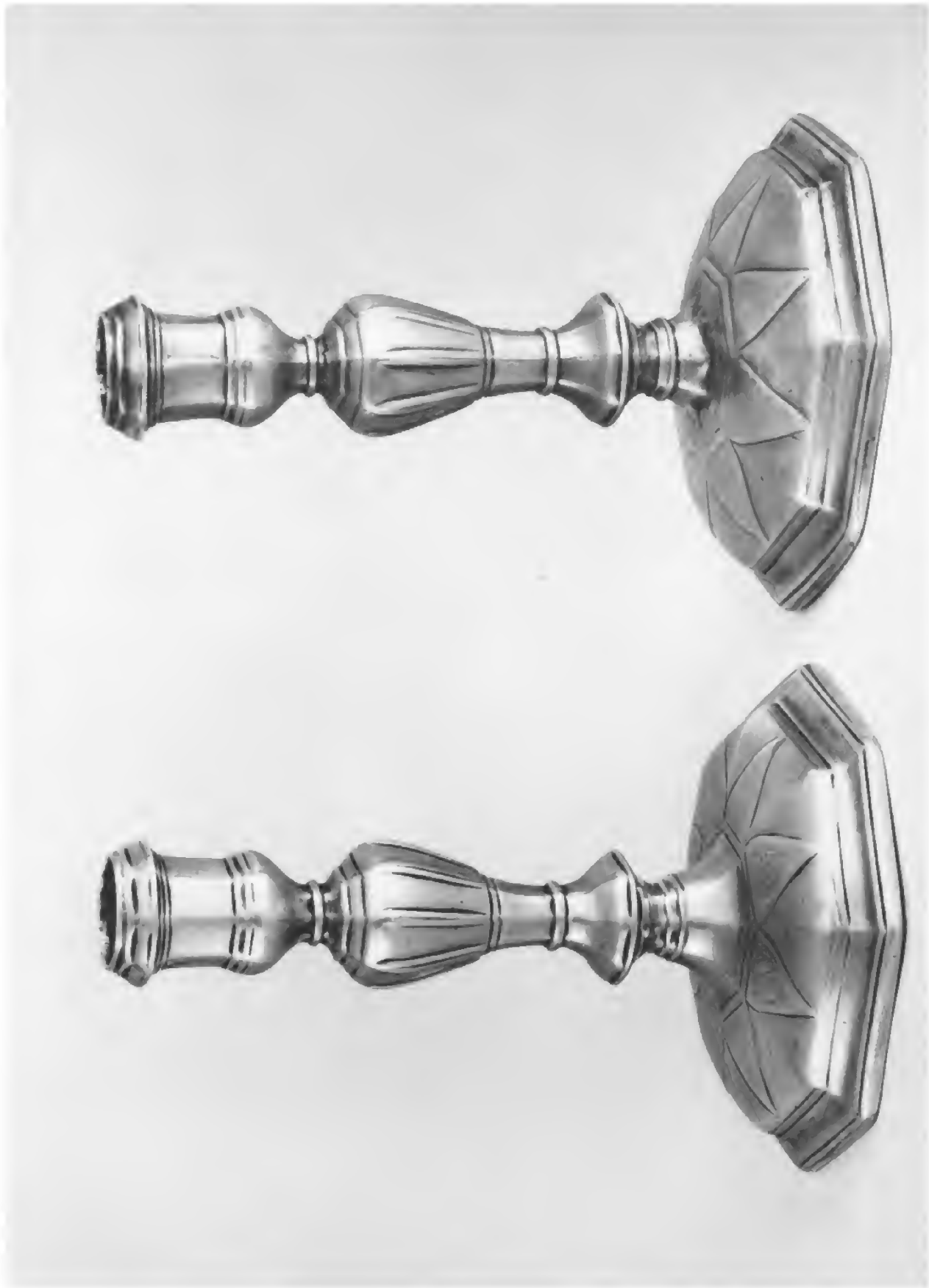
Lengths from  $9\frac{1}{8}$  to  $12\frac{1}{4}$  in.  
12 oz. 2 dwt. (total weight)



128. CANDLESTICKS, four of set of six

Heights  $6\frac{1}{4}$  in. and  $4\frac{3}{4}$  in.  
 25 oz. 8 dwt. (total weight taller pair)  
 13 oz. (total weight shorter pair)

Maker's mark: FO (Thomas Folkingham)  
 Britannia standard  
 Marks for London, 1718



128. CANDLESTICKS, two of set of six

Height  $6\frac{1}{4}$  in.  
27 oz. (total weight)

Maker's mark : FO (Thomas Folkingham). Britannia standard  
Marks for London, 1715



Height 16½ in.  
128 oz. (gross weight)

129. KETTLE AND LAMPSTAND  
Maker's mark: ME (Lewis Mettayer), on kettle, cover, lamp, and stand. Britannia standard  
Marks for London, 1708



130. Pair of CANDLESTICKS

Height 7 in.  
26 oz. 5 dwt. (total weight)

Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1713



131. CISTERN

Length 32 in.  
481 oz. 10 dwt.

Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1709



131. Detail of CISTERN





132. SILVER-GILT CASTERS, set of three

Heights  $8\frac{3}{4}$  in. and  $6\frac{3}{4}$  in.  
42 oz. (total weight)

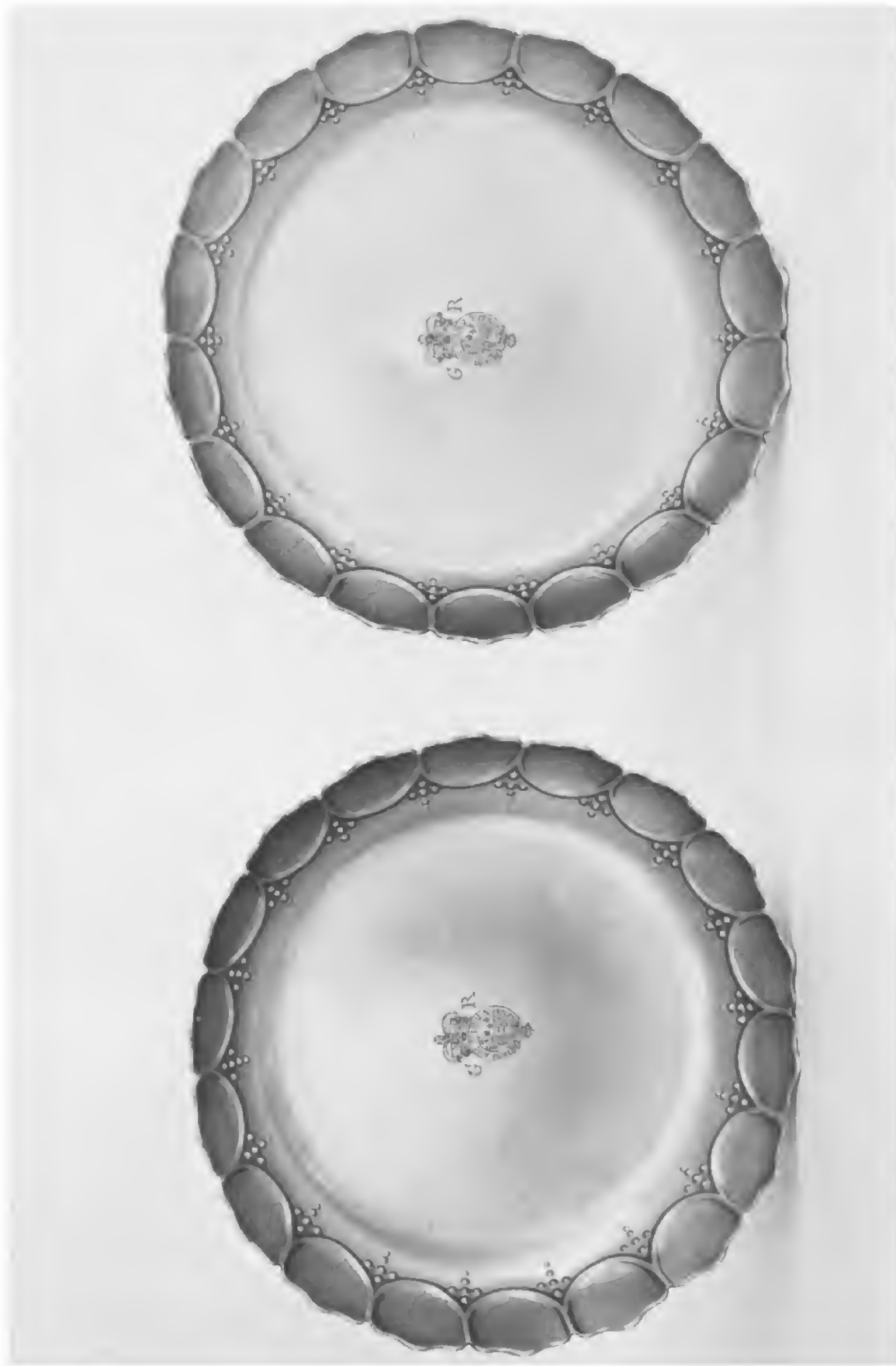
Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1714



Diameter 11 in.  
33 oz.

133. SILVER-GILT DISH, one of a set of five

Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1714



133. SILVER-GILT DISHES, two of the set of five

Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1714

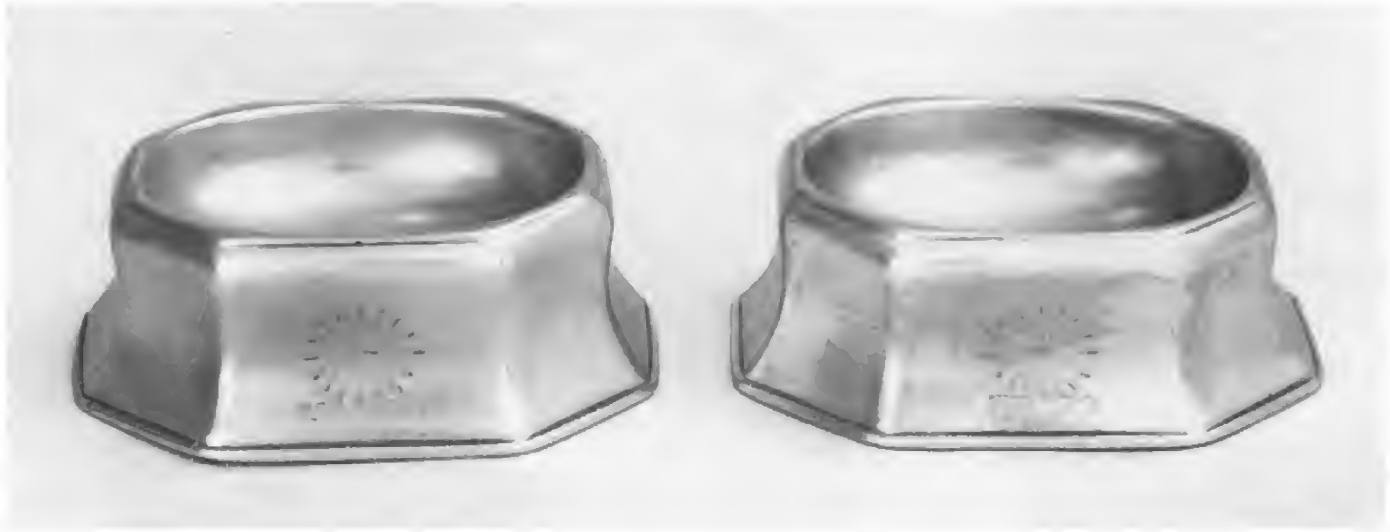
Diameter 8 $\frac{3}{4}$  in.  
34 oz. (total weight)



133. SILVER-GILT FAN-SHAPED DISHES, two of the set of five

Length 13½ in.  
47 oz. (total weight)

Maker's mark: ME (Lewis Mettayer). Britannia standard  
Marks for London, 1714



134. Pair of TRENCHER SALTS

Length 3 in.  
4 oz. 5 dwt. (total weight)

Maker's mark: ASH (Thomas Ash). Britannia standard  
Marks for London, 1714

135. COVERED JUG

Height 4¾ in.  
10 oz. 2 dwt. (gross weight)

Maker's mark: MA (Jacob Margas). Britannia standard  
Marks for London, 1718



Height 9 in.  
44 oz. 19 dwt.

136. TWO-HANDLED CUP WITH COVER

Maker's mark: PA (Simon Pantin), on cup and cover. Britannia standard  
Marks for London, 1709



Height 11 $\frac{3}{8}$  in.  
116 oz. (total weight)

137. SILVER-GILT JUG WITH COVER, one of a pair  
Maker's mark: PA (Simon Pantin), on jug and cover. Britannia standard  
Marks for London, 1713



137. SILVER-GILT JUG WITH COVER, second of pair





Width 12 in.

138. TRAY, part of TRIPOD STAND

Maker's mark: SP (Simon Pantin)  
Marks for London, 1724



138. TRIPOD STAND WITH KETTLE AND LAMPSTAND

Heights: stand  $25\frac{1}{4}$  in., kettle and lamp  $15\frac{1}{2}$  in.  
342 oz. 10 dwt. (gross weight)

Maker's mark: SP (Simon Pantin), on each part  
Marks for London, 1724



139. SALVER OF SILVER-GILT COFFEE SERVICE

Width 10½ in.  
24 oz. 11 dwt.

Maker's mark: EP (Edward Pierce)  
Marks for London, 1724



139. SILVER-GILT COFFEE SERVICE, comprising coffee and hot-milk jugs, sugar bowl and cover  
 Heights: jugs 4½ in.  
 22 oz. 10 dwt. (total weight)  
 Maker's mark: SP (Simon Pantin), on each piece  
 Marks for London, 1727



139. SILVER-GILT COFFEE SERVICE ON SALVER and PAIR OF SILVER-GILT ENAMELED CUPS

Cups made by firm of Fromery  
Berlin, 1730-1738

Height of cups  $5\frac{5}{8}$  in.  
12 oz. 6 dwt. (gross weight)



140. Pair of SALVERS

Diameter 12 in.  
69 oz. 10 dwt. (total weight)

Maker's mark: SP (Simon Pantin)  
Marks for London, 1729



Diameter  $17\frac{1}{4}$  in.  
90 oz. 10 dwt.

141. SALVER  
Maker's mark: PE (John Pero), on salver and bracket feet. Britannia standard  
Marks for London, 1718



Height 6 $\frac{1}{4}$  in.  
9 oz. 10 dwt. (gross weight)

142. COVERED JUG  
Maker's mark: Fr (James Fraillon), on jug and cover. Britannia standard  
Marks for London, 1717





143. SILVER-GILT CASKET

Maker's mark: Fr (James Fraillon), on box and cover. Britannia standard  
Marks for London, 1716

Length  $8\frac{3}{4}$  in.  
50 oz. 10 dwt.



144. INKSTAND

Makers' marks: Fr (James Fraillon), on three pieces; Di (John Diggle or Arte Dickcn), on one piece. Britannia standard Marks for London, 1723, 1724

Length 11 $\frac{3}{4}$  in.  
72 oz. (total weight)



Diameter 27 in.  
264 oz.

145. SILVER-GILT BASIN, from a set of ewer and basin

Unmarked  
London, c. 1720



Height 14½ in.  
102 oz. 17 dwt.

145. SILVER-GILT EWER, from a set of ewer and basin

Maker's mark: SM (Samuel Margas)  
London, c. 1720



Height 4¼ in.  
12 oz. 8 dwt. (gross weight)

146. TEAPOT  
Maker's mark: MA (Samuel Margas), on base and cover. Britannia standard  
Marks for London, 1716



Height  $5\frac{1}{8}$  in.  
15 oz. 10 dwt. (gross weight)

147. TEAPOT  
Maker's mark: LA (Thomas Langford), on pot and cover. Britannia standard  
Marks for London, 1718



Diameter  $9\frac{1}{4}$  in.  
194 oz. (total weight)

148. DINNER PLATES, set of twelve

Maker's mark: AN (Anthony Nelme), on each  
Marks for London, 1722



148. DINNER PLATE, one of set of twelve





Diameter  $4\frac{5}{8}$  in.  
9 oz. 2 dwt.

149. SUGAR BOWL WITH COVER

Maker's mark: BE (William Bellassyse), on bowl and cover. Britannia standard  
Marks for London, 1720



Diameter  $3\frac{3}{4}$  in.  
10 oz. 19 dwt.

150. SPONGE BOX  
Maker's mark: DM with mullet below in shaped shield, twice under foot  
Ireland, c. 1725



151. SHAVING SET

Length (dish) 12¼ in.  
Height (jug) 7⅝ in.  
48 oz. (total weight)

Maker's mark: F (William Fawdery), on dish, jug, and cover  
Marks for London, 1725



152. CUP AND SAUCER

Diameter (cup)  $2\frac{1}{4}$  in., (saucer)  $4\frac{1}{4}$  in.  
5 oz. 3 dwt. (total weight)

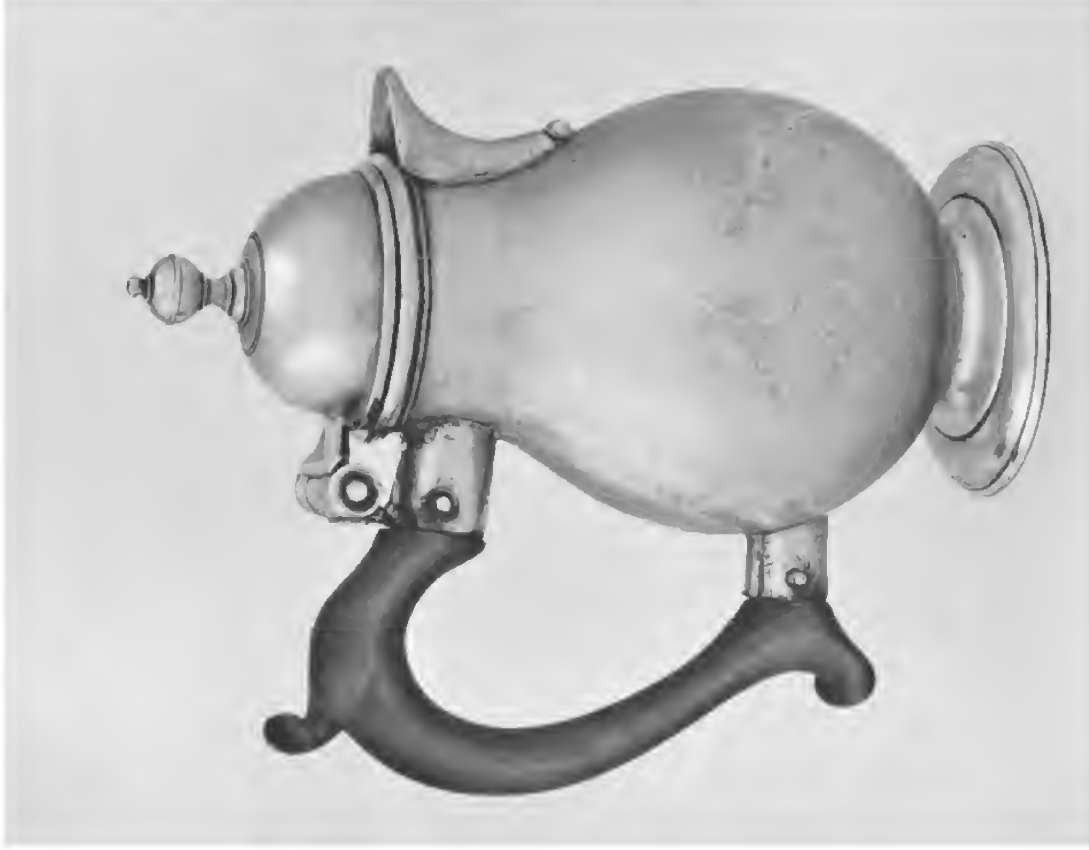
Maker's mark: GO (John Goode), on cup and saucer  
Britannia standard  
Marks for London, 1719



153. TEAPOT AND TRAY

Height (teapot)  $4\frac{5}{8}$  in.  
 15 oz. 2 dwt. (gross weight)  
 Length (tray)  $5\frac{1}{4}$  in.  
 4 oz. 12 dwt.

Maker's mark: BN (Bowles Nash), on pot and tray  
 Marks for London, 1725



154. COVERED JUG

Height 4½ in.  
5 oz. 15 dwt. (gross weight)  
Maker's mark: BA (Richard Bayley). Britannia standard  
Marks for London, 1720



155. JUG

Height 4½ in.  
6 oz. 14 dwt.  
Maker's mark: BF (Bernard Fletcher)  
Marks for London, 1726



156. Pair of TEA CADDIES

Maker's mark: CO (Augustine Courtauld), on caddies and covers. Britannia standard  
Marks for London, 1726

Height 4½ in.  
11 oz. (total weight)



156. Pair of TEA CADDIES, second view





157. CASKET

Length 9 in.  
54 oz. 2 dwt. (gross weight)

Maker's mark: CK (Charles Kandler), on box and cover  
Marks for London, 1727



157. Engraving on cover of CASKET



Length  $8\frac{1}{4}$  in.

43 oz. 10 dwt. (total weight)

158. Pair of SAUCEBOATS

Maker's mark: GS (Gabriel Sleath)  
Marks for London, 1732



159. SWIZZLE STICK

Length 18½ in.  
8 oz. 12 dwt. (gross weight)

Maker's mark: JS (John Le Sage), five times  
Marks for London, 1739



160. DREDGER

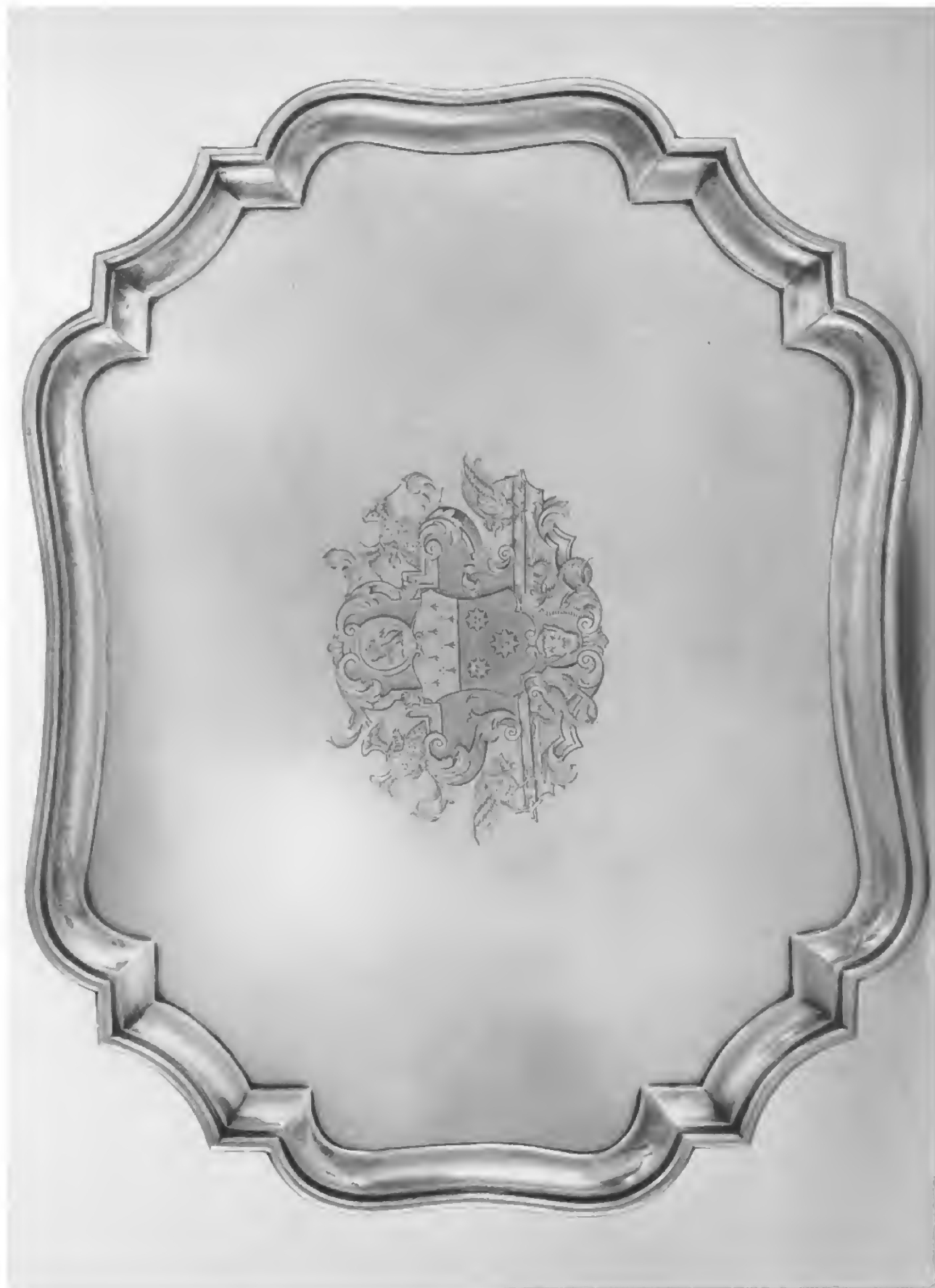
Height 3½ in.  
2 oz. 12 dwt.

Marks for London, 1725

161. DREDGER

Height 3¼ in.  
2 oz. 6 dwt.

Maker's mark: WO (Edward Wood). Britannia standard  
Marks for London, 1722



162. SALVER

Length 16 $\frac{3}{4}$  in.  
55 oz. 1 dwt.

Maker's mark: JT (John Tuite)  
Marks for London, 1726



Length 14 in.  
42 oz. 17 dwt.

163. BASKET

Maker's mark: SA (John Le Sage). Britannia standard  
Marks for London, 1730



Height 6½ in.  
15 oz. 7 dwt. (gross weight)

164. FACETED JUG WITH COVER

Maker's mark : PP (Pezé Pillcau)  
Marks for London, 1730



164. FACETED JUG WITH COVER, second view





Height 12½ in.  
87 oz. 2 dwt.

165. TWO-HANDLED CUP WITH COVER, silver gilt  
Maker's mark: TF (Thomas Farrer), on cup and cover  
Marks for London, 1732



166. SALVER

Length 14½ in.  
51 oz. 10 dwt.

Maker's mark: GH (George Hindmarsh)  
Marks for London, 1733



Height 7½ in.  
22 oz. 10 dwt.

167. SHAVING JUG

Maker's mark: I·W (John Williamson), on jug and cover  
Marks for Dublin, 1736



167. SHAVING JUG, second view



168. QUAICH

Length  $10\frac{7}{8}$  in.  
14 oz. 1 dwt.

Maker's mark: WC (William Clark)  
Marks for Glasgow, 1709



Height  $7\frac{1}{4}$  in.  
24 oz. 5 dwt. (gross weight)

169. TEAPOT

Maker's mark: KM (Kenneth McKenzie). Assay master's mark: AU (Archibald Ure)  
Marks for Edinburgh, 1733



Height 10¼ in.  
117 oz. 2 dwt. (total weight)

170. EWER, one of a pair

Maker's mark: PA (Peter Archambo)  
Marks for London, 1740





170. EWER, second of pair





171. Pair of SILVER-GILT TREMBLEUSE STANDS, with GINORI PORCELAIN CUPS

Diameter 6 in.

Height 2 $\frac{7}{8}$  in.

20 oz. 4 dwt. (total weight)

Maker's mark: LA (Paul de Lamerie)

Britannia standard

Marks for London, 1713



172. Pair of SALVERS ON FOOT

Diameter  $5\frac{1}{4}$  in.  
25 oz. 15 dwt. (total weight)

Maker's mark: LA (Paul de Lamerie). Britannia standard  
Marks for London, 1720



173. Pair of SALVERS

Maker's mark: LA (Paul de Lamerie). Britannia standard  
Marks for London, 1724

Length 6 in.  
23 oz. 13 dwt. (total weight)



174. Pair of SALVERS

Maker's mark: LA (Paul de Lameric). Britannia standard  
Marks for London, 1730

Length 8 $\frac{3}{4}$  in.  
40 oz. (total weight)



175. SPOON TRAY

Length 10 in.  
15 oz. 4 dwt.

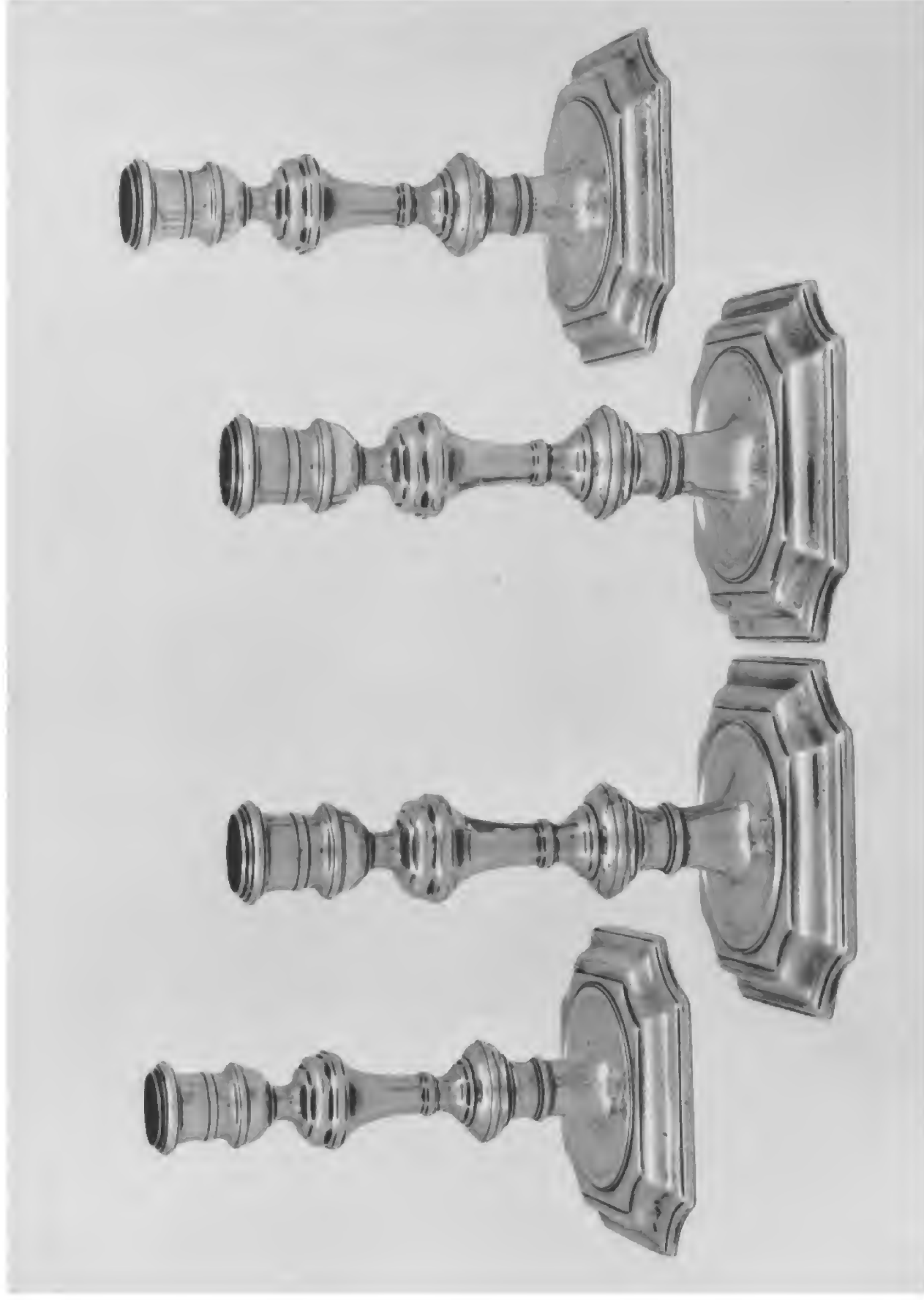
Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1732



176. SALVER

Length 19¼ in.  
89 oz.

Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1733



177. CANDLESTICKS, set of four

Height 6 $\frac{1}{4}$  in.  
57 oz. 9 dwt. (total weight)

Maker's mark: LA (Paul de Lamerie). Britannia standard  
Marks for London, 1728



178. SNUFFER TRAY

Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1734

Length 6 $\frac{3}{4}$  in.  
8 oz. 10 dwt.





Height 9 in.  
55 oz. 12 dwt. (total weight)

179. CANDLESTICK, one of a pair

Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1734



179. CANDLESTICK, second of pair



Height 15¼ in.  
111 oz. 17 dwt. (total weight)

180. CANDELABRUM, one of pair  
Maker's mark (indistinct): PL (Paul de Lamerie), repeated on sockets  
Marks for London, 1742



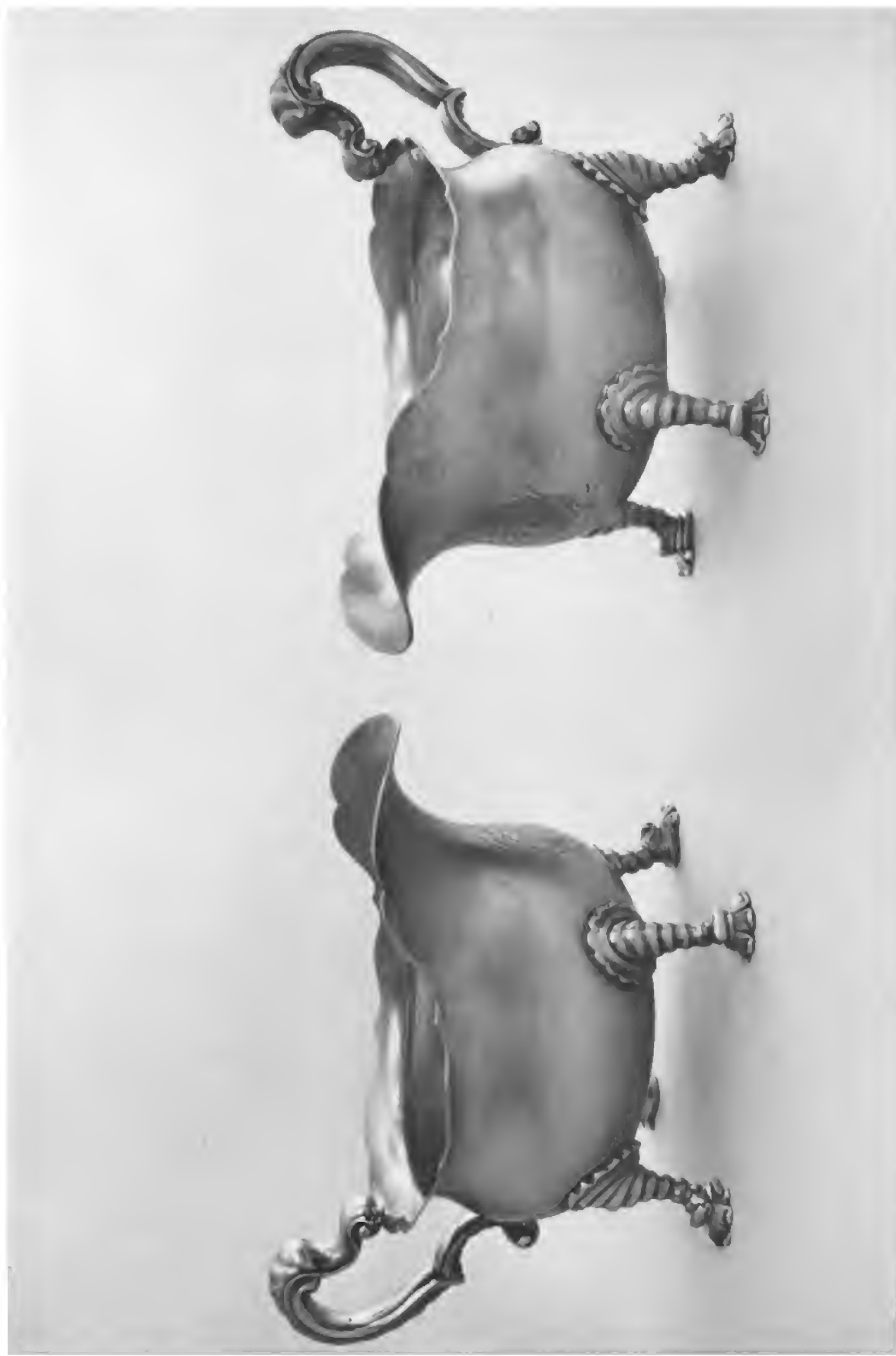
180. CANDELABRUM, second of pair



181. CASTERS, set of three

Heights 10½ in. and 9½ in.  
76 oz. 2 dwt. (total weight)

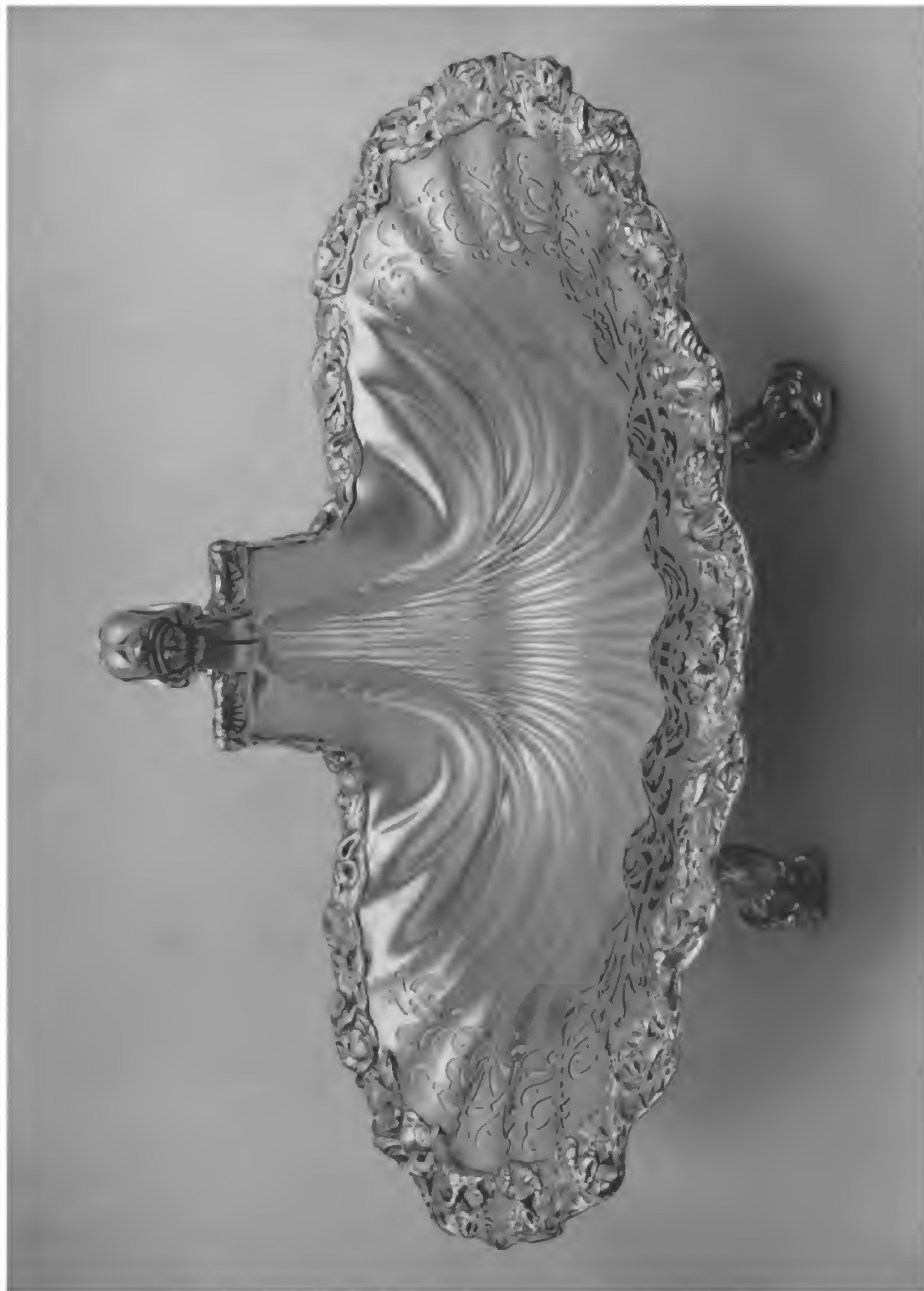
Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1740



Length  $8\frac{1}{2}$  in.  
37 oz. 6 dwt.

182. Pair of SAUCEBOATS

Maker's mark: PL (Paul de Lamerie)  
Marks for London, 1742



183. BASKET

Length 16 in.  
64 oz. 5 dwt.

Maker's mark: PL in script (Paul de Lamerie)  
Marks for London, 1744



183. BASKET, detail





184. BOWL

Diameter  $7\frac{1}{4}$  in.  
27 oz. 9 dwt.

Maker's mark: PL in script (Paul de Lamerie)  
Marks for London, 1744



184. BOWL, second view



185. SILVER-GILT EWER AND BASIN

Height (ewer) 16 in.  
Length (basin) 23 in.  
244 oz. (total weight)

Maker's mark: AP (Abraham Portal), on ewer and basin  
Marks for London, 1755



185. SILVER-GILT EWER, detail



186. CHEESE STAND

Length 14½ in.  
74 oz.

Makers' marks: JP (John Parker), EW (Edward Wakelin)  
Mark for London, 1764



Height 11½ in.  
16 oz.

187. EWER

Makers' marks: SC over IC (Sebastian and James Crespell)  
Marks for London, 1765



188. DISH RING

Diameter  $7\frac{1}{2}$  in.  
12 oz. 7 dwt.

Maker's mark: CH (Christopher Haines)  
Marks for Dublin, 1770



189. MEAD CUP

Height 5 in.  
29 oz. 7 dwt.

Maker's mark: RW (Richard Williams)  
Marks for Dublin, 1772





Height 7 in.  
18 oz. 15 dwt. (gross weight)

190. SHIP'S CHAMBER STICK

Maker's mark: EC (Ebenezer Coker), on each part  
Marks for London, 1798



191. Pair of SILVER-GILT COASTERS

Diameter  $5\frac{1}{2}$  in.  
36 oz. 12 dwt. (total weight)

Maker's mark: BS (Benjamin Smith)  
Marks for London, 1807



192. PARCEL-GILT COMMUNION CUP

Height 7¼ in.  
9 oz. 13 dwt.

Marks for London, 1584



193. SILVER-GILT FLAGON, of a set of flagon and pair of communion cups

Height 12½ in.  
59 oz. 7 dwt.

Maker's mark: RF, on flagon and cover  
Marks for London, 1660



193. SILVER-GILT COMMUNION CUP, one of a pair

Height 6 $\frac{3}{4}$  in.  
49 oz. 16 dwt. (total weight)

Maker's mark: WH  
Marks for London, 1660



193. SILVER-GILT COMMUNION CUP, second of pair



Height 7 in.  
20 oz. 16 dwt. (total weight)

194. COMMUNION CUP, one of a pair

Maker's mark: IT  
Marks for London, 1631



194. COMMUNION CUP, second of pair





195. CANDLESTICKS, five of a set of six

Heights 12 in. (three) and 11¼ in.  
115 oz. 8 dwt. (total weight)

Maker's mark (on four): JC joined in script below crown  
Marks for London, 1675  
Maker's mark (on two): IO, on bases and detachable sockets  
Marks for York, 1684



195. CANDLESTICK, one of set of six



196. CENSER, INCENSE BOAT, AND SPOON

Height (censer)  $8\frac{7}{8}$  in.    Maker's mark: PY (Benjamin Pyne), on censer and incense boat  
 Length (incense boat) 4 in.    Britannia standard  
 Length (spoon)  $3\frac{1}{2}$  in.    Marks for London, 1708  
 26 oz. (censer)    Maker's mark: DV, rayed sun above, on spoon  
 4 oz. 7 dwt. (incense boat and spoon)    England, c. 1708



Length  $5\frac{3}{4}$  in.  
11 oz. 15 dwt.

197. PARCEL-GILT OLEARIUM

Unmarked  
Flemish, XVth century



Height  $7\frac{7}{8}$  in.  
8 oz. 4 dwt.

198. SILVER-GILT PYX  
Maker's mark: G above GALLO (Gaspar Gallo), on pyx and cover  
Spain (Toledo), middle of XVIth century



199. BEAKER

Height  $6\frac{3}{4}$  in.  
8 oz.

Maker's mark: IR  
Germany (northern), c. 1600



200. PARCEL-GILT DISH

Diameter 17½ in.  
93 oz.

Unmarked  
Portugal, middle of XVIth century



200. Detail of PARCEL-GILT DISH





201. PARCEL-GILT SALVER ON FOOT

Unmarked  
Italy, second half of XVIth century

Diameter 9 $\frac{1}{2}$  in.  
24 oz. 10 dwt.



201. PARCEL-GILT SALVER ON FOOT, second view



Length 7¼ in.  
2 oz. 19 dwt.

202. COMBINATION SPOON AND FORK, silver, silver gilt, niello

Unmarked  
Italy, second half of XVIth century



203. SPOONS, KNIFE, AND FORK, silver, parcel gilt, steel

Lengths from  $7\frac{7}{8}$  in. to  $8\frac{1}{2}$  in.  
8 oz. 9 dwt. (gross weight)

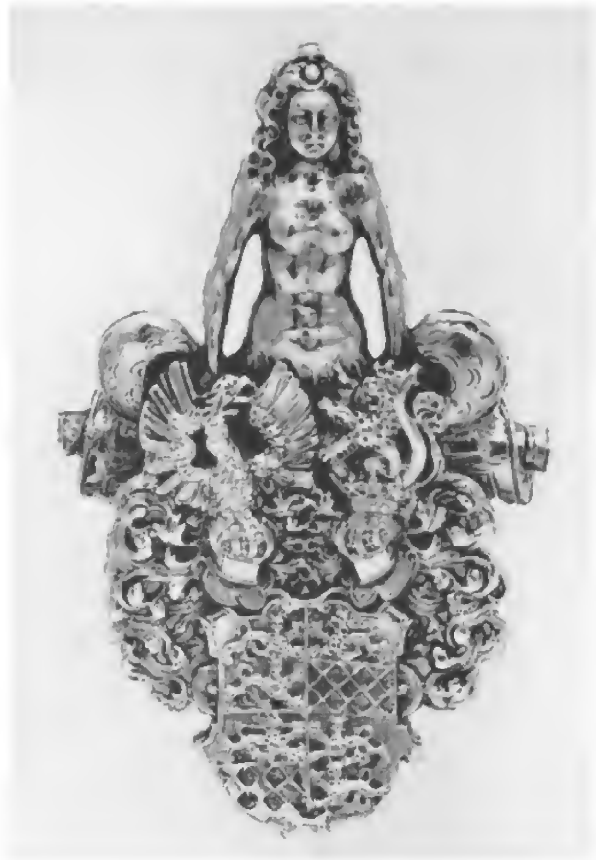
Maker's mark (on one spoon): PN (Pankraz Neuper?)  
Mark for Leipzig (Germany), third quarter of XVIth century



Height 13¼ in.  
36 oz. 11 dwt. (gross weight)

204. NAUTILUS CUP, shell and silver gilt

Unmarked. Circle of Bartel Jamnitzer  
Germany (Nuremberg), third quarter of XVIth century



204. NAUTILUS CUP with arms of Hohenlohe-Langenburg, detail

205. Detail of TANKARD (next page), cover with arms of Escher vom Glas



205. SILVER-GILT TANKARD, with paintings behind glass representing Faith, Hope, Charity  
Height 7½ in.  
26 oz. 4 dwt. (gross weight)  
Mark indistinct. Probably for Zurich (Switzerland)  
Attributed to Hans Heinrich Riva. Dated 1649



206. SILVER AND SILVER-GILT TULIP CUP  
Height 15¼ in.  
18 oz. 8 dwt.  
Makers' marks: SFB in heart-shaped reserve (S. B. Fern), on foot, cup, and cover;  
NRS in oval reserve, on cup  
Mark for Nuremberg (Germany), c. 1670





Height 17½ in.  
55 oz. 9 dwt. (gross weight)

207. HUNTING SET, silver, staghorn, leather

Maker's mark: IW (Jakob Watzky)  
Marks for Dresden (Germany), c. 1645



207. HUNTING SET, second view



Height 7 $\frac{7}{8}$  in.  
18 oz. 12 dwt.

208. PARCEL-GILT BEAKER

Unmarked  
Flanders (Antwerp), (1632)



208. PARCEL-GILT BEAKER, engraving under foot signed: Hans Bas 1632



209. GOLD MOUNTS of MEISSEN BOWL, detail



209. COVERED BOWL OF MEISSEN PORCELAIN WITH GOLD MOUNTS

Maker's mark (on gold): JE (Jean Écosse), on rims and handles. Assay master's mark: bird head, for (Hubert Louvet, 1732-1738)

Marks for Paris, 1734

Porcelain mark: crossed swords in underglaze blue, for Meissen. c. 1730

Height 4 in.

Diameter 5 $\frac{3}{4}$  in.



210. DU PAQUIER PORCELAIN TRAY AND CUP, AND A GLASS, WITH GOLD MOUNTS AND TREMBLEUSE STANDS  
Unmarked  
Austria (Vienna), 1730-1740



210. DU PAQUIER PORCELAIN TRAY WITH GOLD MOUNTS





210. Reverse of DU PAQUIER PORCELAIN TRAY, and CUP



211. Pair of TREMBLEUSE STANDS with SAVONA FAÏENCE CUPS

Diameter  $5\frac{1}{2}$  in.  
9 oz. 13 dwt.

Mark for Genoa (a tower) and date 765  
Italy (Genoa), 1765



212. SILVER-GILT JUG WITH COVER

Maker's mark: AM, crowned fleur-de-lis, two grains,  
and Maltese cross (Alexis Micallef)  
Marks for Paris, 1768

Height 4½ in.  
5 oz. 18 dwt.



213. SILVER-GILT TANKARD

Maker's mark: IMF  
Baltic region (Sweden?), c. 1600

Height 3¾ in.  
5 oz. 9 dwt.

## NOTES AND COMMENTS

## ABBREVIATIONS

Dennis: Dennis, F., *Three Centuries of French Domestic Silver*

Gardner, *Old Silver Work*: Gardner, J. S. (ed.), *Old Silver Work, Chiefly English, from the XVth to the XVIIIth Centuries* (exhibition catalogue, the Court of St. James's)

Hayward, *Huguenot Silver*: Hayward, J. F., *Huguenot Silver in England, 1688–1727*

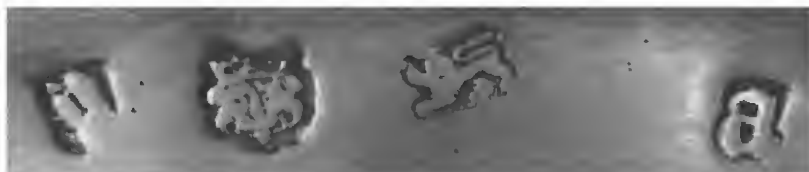
Jackson, *E.G.a.t.M.*: Jackson, C. J., *English Goldsmiths and their Marks*

Jackson, *H. of E.P.*: Jackson, C. J., *An Illustrated History of English Plate, Ecclesiastical and Secular*

Watts, *O.E.S.*: Watts, W. W., *Old English Silver*

## NOTES AND COMMENTS

### 1 SILVER-GILT CUP WITH COVER



**MARKS:** Marks for London, 1558.

For comment on shape and ornamentation, see Introduction, page ix. Two similar silver-gilt cups with covers were the gifts of Archbishop Parker to Trinity College on New Year's Day, 1569, and to Gonville and Caius College, 1569, Cambridge.

**EX COLL.:** W. R. Hearst, St. Donat's Castle, Wales.

**REFERENCES:**

Christie's *Art Treasures Exhibition*, 1932.

W. R. Hearst Collection, St. Donat's Castle, Wales; Christie's sale catalogue, December 14, 1938, lot 105 (ill.).

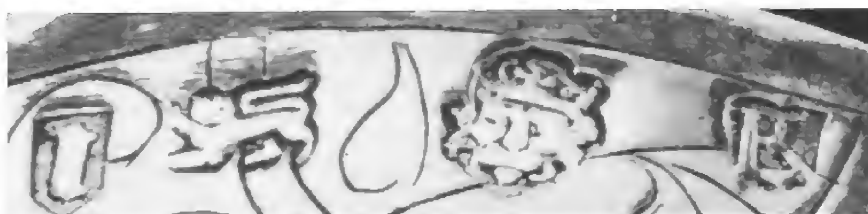
C. R. Beard, "Silver from St. Donat's Castle," *The Connoisseur*, CII, 1938, p. 288 (ill.).

### 2 SILVER-GILT CUP WITH COVER

Unmarked. England, c. 1560.

A casting bottle with identical scale pattern was acquired by the British Museum in 1958. It is also unmarked. The style and workmanship of both pieces suggest an English origin. A similar scalloped pattern occurs on an earlier font-shaped cup, London, 1521, in the Victoria and Albert Museum (Jackson, *H. of E. P.*, vol. II, p. 690, fig. 900). The pattern would seem to be inspired by similar decorative motifs on Venetian glass and Deruta faïence plates.

### 3 COVERED JUG, carved coconut and silver gilt



**MARKS:** Maker's mark: ER in monogram, three times repeated. Marks for London, 1566.

Plain or carved coconuts, mounted in silver or silver gilt, appeared in England during the later fifteenth century and had a great vogue. Like the more delicate ostrich egg that was similarly honored (no. 17), the coconut became a splendid table decoration. We may speculate that the dark color of the nut was associated with the dark, almost unknown places of its origin, for the lure of distant countries formed the principal incentive in the choice of imported materials. For comment on the crest surmounting our jug, see Introduction, page xiii. The three scenes carved upon the nut represent Isaac blessing Jacob, Jacob wrestling with the angel, and Rebecca and Eliezer at the well. A similarly carved coconut, also with three panels, forms part of a covered cup in the Lee Collection in the Royal Ontario Museum, Toronto (W. W. Watts, *Works of Art in Silver and Other Metals Belonging to Viscount and Viscountess Lee of Fareham*, pl. 40). The carving of our coconut would seem to be Flemish, almost contemporary with its English mounts.

EX COLL.: Uppark Heirlooms; S. J. Whawell.

REFERENCES:

*Art Treasures Exhibition* (catalogue), The Grafton Galleries, London, 1928, no. 923 (ill.).

*Art Treasures Exhibition* (catalogue), Christie's, 1932, no. 453 (ill.).

*International Art Treasures Exhibition* (catalogue), Victoria and Albert Museum, 1962, no. 293, pl. 180.

4 COVERED CUP, Chinese porcelain and silver gilt



MARKS: Maker's mark: bird in shaped shield, on foot and cover.

Marks for London, 1565-70.

This belongs to the rare group of Chinese porcelain with Elizabethan silver mounts, some of which are illustrated by Hackenbroch in the article cited below. The porcelain is of the Chia Ch'ing period (1522-1566). The cup was presented by James II to H. Green of Rolleston Hall, Groom of the Stairs, with whose descendants it remained until it was purchased by Lord Swaythling. The same maker's mark appears on a silver-gilt tankard given by Archbishop Parker to Corpus Christi College, Cambridge, in 1571-72. It is also on three covered cups with London date letters for 1573-74, made for Sir Christopher Bacon, that show identical surface treatment: closely spaced, lightly engraved lines producing a matted, ribbed effect, in contrast to the polished silver.

EX COLL.: The Rt. Hon. Sir Samuel Montague, first Lord Swaythling; W. R. Hearst.

REFERENCES:

Burlington Fine Arts Club (exhibition catalogue), 1901, pl. 10, fig. 1.

———, *Early Chinese Porcelain* (exhibition catalogue), 1910, no. 6 (ill.).

R. L. Hobson, *Chinese Pottery and Porcelain*, vol. II, pp. 6, 74.

———, "Chinese Art in England, III," *Country Life*, vol. XLVIII, 1920, p. 565, fig. 9.

H. P. Mitchell, "The Early English Porcelain of the Swaythling Collection, II," *Country Life*, vol. XLVI, 1919, p. 208 (ill.).

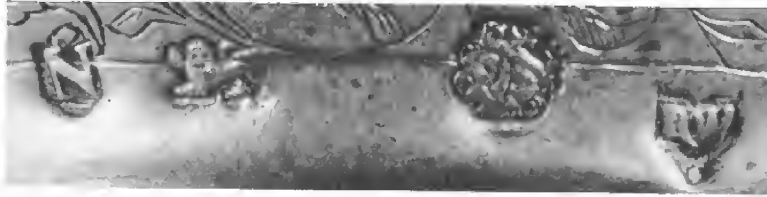
Jackson, *E. G. a. t. M.*, p. 100.

Swaythling Collection Sale Catalogue, Christie's, May 6-7, 1924, lot 115 (ill.).

Y. Hackenbroch, "Chinese Porcelain in European Silver Mounts," *The Connoisseur*, vol. CXXXVIII, July-December, 1956, p. 183, no. 3 (ill.).

H. Honour, "Silver," *The Tudor Period (Connoisseur Period Guide)*, 1956, pl. 45A.

5 COVERED CUP, mother-of-pearl and silver gilt



MARKS: Maker's mark: RW, on foot, rim, and cover. Marks for London, 1590.

The same maker's mark occurs on a silver-gilt steeple cup, London, 1619, in the Museum of Fine Arts, Boston, Massachusetts (46.1126), and on a pair of silver-gilt flagons, London, 1607, at Trinity College, Cambridge.

A covered salt of similar technique, combining mother-of-pearl plaques with silver-gilt mounts, unmarked, is in the Lee Collection, Toronto (W. W. Watts, *Works of Art in Silver and Other Metals Belonging to Viscount and Viscountess Lee of Fareham*, pl. 17). A silver-gilt casket with mother-of-pearl plaques, about 1600, in the Victoria and Albert Museum (M. 245-1924), is of similar style and technique, as is a circular casket on lion feet, 1580-90, in the Museum of Fine Arts, Boston, Massachusetts (63.1252).

EX COLL.: F. J. Holdsworth; G. A. Locket.

REFERENCES:

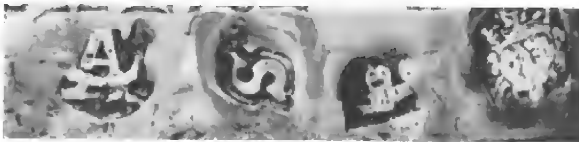
Sotheby's sale catalogue, March 24, 1960, lot 46 (ill.).

*Illustrated London News*, March 19, 1960, p. 482 (ill.).

*Apollo*, LXXI, 1960, p. 77, fig. 6.

R. Came, *Silver*, p. 39, fig. 26.

6 JUG, tigerware and silver gilt



MARKS: Maker's mark: CA in monogram, on neck and cover. Marks for London, 1555.

This is among the earlier Elizabethan examples of Rhenish stoneware in silver-gilt mounts. The encircling neck band and foot rim are narrow and of simple design, the cover is low. Another tigerware jug by the same maker, 1556, with enameled merchant's mark in the boss,

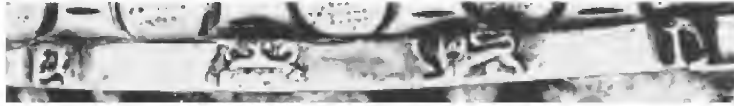


is in the Victoria and Albert Museum. The following example (no. 7) shows the elaboration of later years, evident in broader bands, domed cover, and boldly embossed, crowded ornament.

**REFERENCE:**

*Art Treasures Exhibition* (catalogue), Christie's, 1932, no. 446.

**7** JUG, tigerware and silver gilt



**MARKS:** Maker's mark: RB (Richard Brooke). Marks for London, 1581.

A similar tigerware jug with silver-gilt mounts, by the same maker, London, 1581, is in the Royal Scottish Museum (1943-291).

**EX COLL.:** J. P. Morgan.

**REFERENCE:**

Morgan Collection Sale Catalogue, Parke-Bernet Galleries, November 6, 1947, lot 411 (ill.).

**8** TOASTING FORK, exotic hardwood and silver

Unmarked. Dated (in figures) 1561.

This would seem to be the earliest known English silver toasting fork. C. C. Oman ("English Toasting Forks," *The Antique Collector*, February, 1963) quotes a reference to another with silver-mounted wooden handle, in an inventory, dated 1568, of the property of Lord Wharton; it was then valued at three shillings fourpence.

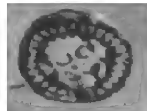
**EX COLL.:** A. G. Paterson.

**REFERENCES:**

Sotheby's sale catalogue, January 27, 1966, lot 148 (ill.).

*Art at Auction. The Ivory Hammer 4. The Year at Sotheby's and Parke-Bernet, 1965-66*, p. 209 (ill.).

**9** ACORN-TOP SPOON



**MARK:** Mark for London. Early XVth century.

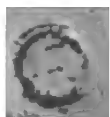
**EX COLL.:** Marsdon J. Perry.

**REFERENCES:**

Perry Collection Sale Catalogue, American Art Association, April 4, 1936, lot 220A (ill.).

*Medieval Art from Private Collections* (exhibition catalogue), The Cloisters, no. 138 (ill.).

**10** DIAMOND-POINT SPOON



*MARK:* Mark for London. Early XVth century.

*EX COLL.:* Marsdon J. Perry.

*REFERENCES:*

Perry Collection Sale Catalogue, American Art Association, April 4, 1936, lot 220B (ill.).

*Medieval Art from Private Collections* (exhibition catalogue), The Cloisters, no. 137 (ill.).

**11** SILVER-GILT CASTING BOTTLE



*MARKS:* Maker's mark: IF. Marks for London, 1577.

This small bottle is similar in shape to the large pilgrim bottles made of silver or faïence. Among other examples are three in the Kremlin, all of silver gilt: a pair with maker's mark F, London, 1580, and a single flagon, maker's mark IS, London, 1619 (Oman, *The English Silver in the Kremlin*, pls. 11, 23). All these vessels are influenced by Continental engraved designs, such as those by Balthasar Sylvius (van den Bos) and Bernhard Zan. A similar small bottle, maker's mark a cusped I, London, 1546, is in the Victoria and Albert Museum (451-1865).

**12** BEAKER



*MARKS:* Maker's mark: M, a line across. Marks for London, 1579.

Such beakers were frequently made in sets, particularly in Germany, as seen in a set of six silver-gilt beakers by Paul Kleinau, Nuremberg, 1560, in the Germanische Nationalmuseum, Nuremberg (HG 10153). A similar beaker by the same English maker, London, 1577, is at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. A taller beaker by the same master, London, 1601, is in the Assheton Bennett Collection, City Art Gallery, Manchester. Another similar silver-gilt beaker, maker SB (?), London, 1581, was formerly in the collection of Sir John Noble. Yet another comparison exists in the set of nine similar beakers, maker's mark IR, a bow beneath, London, 1615, in the Kremlin (Oman, *The English Silver in the Kremlin*, pl. 36).

EX COLL.: Robert Temple Frere.

REFERENCE:

Christie's sale catalogue, March 28, 1962, lot 52 (ill.).

13 TANKARD, serpentine stone and silver

Unmarked. England, c. 1580.

This is among the earliest English examples of serpentine mounted in silver. The only other sixteenth-century example we are aware of is the also unmarked tankard at Clare College, Cambridge (N. M. Penzer, "The Early English Tankard," part I, *The Antique Collector*, 1960, p. 105, fig. 5). Two serpentine tankards of the first half of the seventeenth century are in the Victoria and Albert Museum: one, mounted in silver, maker's mark a trefoil slipped within a shaped shield, c. 1620 (M. 52-1912); the other mounted in silver gilt, maker's mark WR above an arch, c. 1630 (M. 92-1914). The engraved design on the silver mounts of the present tankard may be compared with those of a coconut cup, also about 1580, in the Victoria and Albert Museum (M. 357-1927). The lion sejant upon the cover is of typically English character. Similar lions form tops of English spoons (no. 66) and, carved in wood, decorate English furniture, as seen on an armchair in this collection (*English Furniture with Some Furniture of other Countries*, the Irwin Untermyer Collection, vol. III, fig. 57, pl. 34).

14 SILVER-GILT STANDING SALT



MARKS: Maker's mark: bull's head, on salt and cover. Marks for London, 1581.

The type of profuse embossed relief decoration on this salt, featuring lion masks between garlands of fruit and flowers, reveals the influence of German ornamental engravings by such

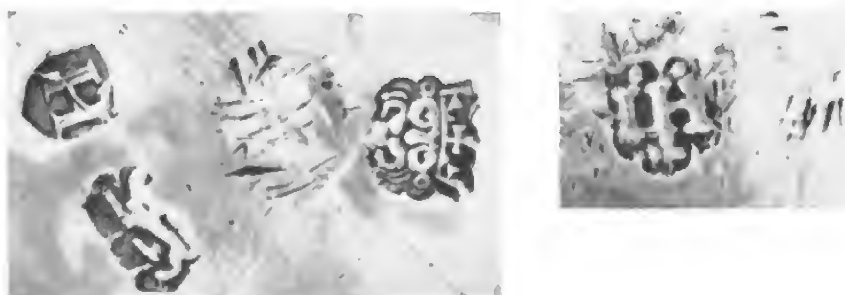
masters as Jean Ladenspelder of Essen (Introduction, fig. 1). This style gained popularity in Elizabethan England after the arrival of German immigrant silversmiths who were seeking refuge from religious persecution and who frequently obtained permission to continue their craft in London. Similar pieces include one of 1585, also surmounted by a warrior with spear and shield, formerly in the W. R. Hearst Collection (Christie's sale catalogue, December 14, 1938, lot 101, illustrated), and the Mostyn Salt of 1586, in the Victoria and Albert Museum (M. 146-1886). An almost identical salt by our maker, 1583, was formerly in the A. S. M. Smedley Collection (Jackson, *H. of E. P.*, vol. II, p. 553, fig. 764).

EX COLL.: Courtenay Vivian; R. W. M. Walker.

#### REFERENCE:

Collection of R. W. M. Walker, Christie's sale catalogue, July 11, 1945, lot 229 (ill.).

### 15 SILVER-GILT TANKARD



MARKS: Maker's mark: JH (John Harryson), on tankard and cover. Marks for London, 1585.

The moldings encircling the drum are reminiscent of the metal hoops that held together some earlier wooden vessels. The strapwork ornament incised upon the body, between the projecting bands of ovolo molding, is derived from German and Flemish engravings, such as those by Balthasar Silvijs (van den Bos) of Antwerp. The clusters of fruit and the lion masks in cartouches embossed on base and cover are also derived from current ornamental designs. Among similar tankards: maker's mark CL, London, 1574, Ashmolean Museum, Oxford (Jackson, *H. of E. P.*, vol. II, pl. opp. p. 752); by Henry Westley, London, 1574, Robert S. Clark Collection, Williamstown, Massachusetts (*The Connoisseur Yearbook*, 1959, p. 39, illustrated); IS, London, 1578, Trinity College, Oxford (*Treasures of Oxford*, exhibition catalogue, Goldsmiths' Hall, London, 1953, no. 53, illustrated); IC with eagle's head between, London, 1579, Goldsmiths' Hall, London (N. M. Penzer, "The Early English Tankard," part I, *The Antique Collector*, 1960, p. 107, fig. 8); double-headed eagle, London, 1591, formerly in the Swaythling Collection (Christie's sale catalogue, May 6, 1924, lot 108, illustrated); RM, London, 1607, Victoria and Albert Museum (M. 1-1923).

#### REFERENCE:

R. Came, *Silver*, p. 36, fig. 23 (erroneously dated 1580).



**MARKS:** Maker's mark: branch in shield. Marks for London, 1597.

**HERALDRY:** (pricked in twice inside hinges of cover) Arms of Sir Edward Coke, Chief Justice of England, and his first wife, Bridget (d. 1598), daughter of John Paston of Huntingfield Hall, Suffolk. Dates 1597 and 1598 also pricked in. Crest of Leason, Earl of Miltown, 1763.

These flagons were made for Sir Edward Coke (Introduction, page xii). The cockle shell, as the principal decorative motif, appears to be a pun on the name Coke, which originated from the French *coquille*. Dolphin-like monsters in rippling water, playing with barrels that float on the waves, are featured (they also appear on a ewer, no. 25). The motif derives from an ancient superstition and practice. To prevent whales from menacing and overturning ships, sailors would throw barrels overboard for them to play with (N. M. Penzer, "The Steeple Cup—II," *Apollo*, vol. LXXI, no. 422, April, 1960, pp. 161–166). Similar representations occur in engravings by Hans Collaert (1520–1567), such as his set of six designs for plates in the Victoria and Albert Museum, executed 1573–74. *The Storm at Sea*, a late painting by Pieter Breughel the Elder (1530–1569), in the Kunsthistorische Museum, Vienna, also features a whale menacing a ship, but distracted by a barrel.

In referring to the present vessels as flagons, we bear in mind that the nomenclature of plate had not yet been established in Elizabethan England. According to documents, "flagon" frequently meant a flask or a bottle; the term was only gradually transferred to larger "pots" or "livery pots" of a shape comparable to that of this pair (Oman, *The English Silver in the Kremlin*, p. 43, note 22). Among similar flagons, mostly with strapwork decoration: London, 1598, in St. Mary's Church, Worplesden, Surrey; London, 1598, at Wadham College, Oxford (*Treasures of Oxford*, Coronation Year exhibition catalogue, Goldsmiths' Hall, London, 1953, no. 55, pl. 14); IH over bear, London, 1604, in the Kremlin (Oman, *The English Silver in the Kremlin*, no. 22, illustrated); two made in London, 1610 and 1594 (*ibid.*, pls. 13a, b); a pair marked RW, London, 1607, at Trinity College, Cambridge; a pair from the church in Westwell, Kent, now at Goldsmiths' Hall, one possibly by John Morley, 1594, the other marked TS, 1597 (Sotheby's sale catalogue, July 4, 1968, lot 98, illustrated).

**EX COLL.:** Sir Edward Coke and his wife, Bridget Paston, 1598. The Paston family: Sir William Paston, 1663; Sir Robert Paston, created Earl of Yarmouth in 1679. Leason, Earl of Miltown, 1763. Col. R. W. Chandos-Pole, 1914. W. R. Hearst, 1939.

#### REFERENCES:

- Christie's sale catalogue, July 17, 1885, lot 122 (ill.).  
 Christie's sale catalogue, June 28, 1905, lot 95 (ill.).  
 Jackson, *H. of E. P.*, vol. II, pp. 753–754, fig. 982.

Christie's sale catalogue (from the collection of Col. R. W. Chandos-Pole), July 1, 1914, lot 51 (ill.).

E. Wenham, "Pre-Georgian Silver in American Collections," *International Studio*, vol. LXXXVII, 1927, p. 40 (ill.).

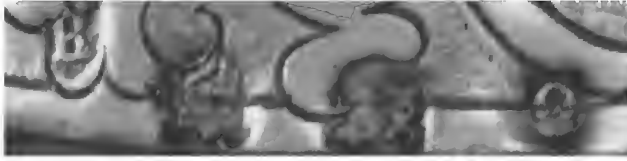
Hearst Collection Sale Catalogue, Parke-Bernet Galleries, January 5-7, 1939, lot 278 (ill.).

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1955, no. 200 (ill.).

H. Honour, "Silver," *The Tudor Period (Connoisseur Period Guide)*, 1956, pl. 40 C.

*The Orange and the Rose* (exhibition catalogue), Victoria and Albert Museum, 1964, p. 45, no. 80.

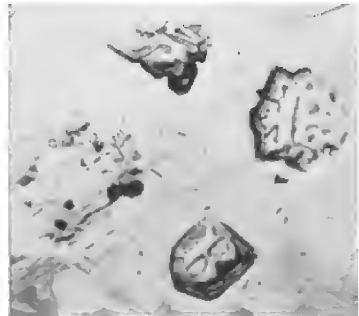
17 COVERED CUP, ostrich egg and silver gilt



MARKS: Marks for London, 1591.

Another English ostrich-egg cup with bird finial, made in 1610, is at Exeter College, Oxford. Among German examples, we refer to one of about 1570, no. 111 of the Waddesdon Bequest in the British Museum (C. H. Read, *The Waddesdon Bequest*, British Museum, London, 1902, no. 27), and to another, made in Leipzig at the end of the sixteenth century, in the Kunsthistorische Museum, Vienna.

18 BEAKER



MARKS: Marks for London, 1599.

An early example of a form that remained popular in England and on the Continent through most of the seventeenth century. A similar beaker, maker's mark M with a line across (the same mark as on no. 12 in this collection), London, 1601, is in the Assheton Bennett Collection, City Art Gallery, Manchester. An engraving of a similar beaker appears on the title page of a pattern book published by C. I. Visscher, 1617 (Introduction, fig. 6).

19 SILVER-GILT SALVER ON HIGH FOOT



MARKS: Marks for London, 1599.

An unusual feature is the punched-dot decoration, which may be the English silversmith's modified version of the bolder surface treatment on contemporary Portuguese plate (for example, a silver-gilt dish in the Franks Bequest in the British Museum (Read and Tonnochy, *Catalogue of Silver Plate . . . the Franks Bequest*, no. 89, pl. 47). The royal swan gliding in a field of waves, which commands the center usually reserved for armorials or an embossed print, gives added interest to this piece. An earlier example of a royal swan on waves at the center of a drinking vessel occurs on a mazer bowl of about 1380, at Corpus Christi College, Cambridge.

EX COLL.: Lord Tredegar.

REFERENCES:

Tredegar Collection Sale Catalogue, Sotheby's, January 4, 1957, lot 136, frontispiece.

*Apollo*, vol. LXV, no. 383, June, 1957, p. 34 (ill.).

R. Came, *Silver*, p. 12, fig. 6.

20 The TEMPLE NEWSAM MAZER, maple wood and silver gilt.

Unmarked. England, c. 1470 (bowl and rim), c. 1611 (foot and crest).

HERALDRY: (inside bowl, added early in the seventeenth century) Crest of Sir Henry Lee of Ditchley and Quarendon (created baronet in 1611).

INSCRIPTION: QUOD WELE WARE HYM YAT WYSTE IN WHOME YAT HE MYGHT TRYSTE (opening couplet of an early English song about true and false friendship; the same lines appear in Royal Ms. 17.B.XLVII, in the British Museum).

The name "mazer bowl" derived from the name of the wood from which all of them were made, the root of a maple. The present bowl was discovered early in the nineteenth century in the ancestral home of Lord Halifax, Temple Newsam. The one-time owners of the bowl, the Lees of Ditchley and Quarendon, were maternal ancestors of the present Lord Halifax. We tend to believe that Sir Henry Lee, Queen Elizabeth's Champion and Master of Armories, added the gilded, engraved boss with his family crest surmounted by a baronet's coronet and raised the fifteenth-century mazer upon the silver-gilt foot, shortly after having been created baronet in 1611. This mazer belongs to the relatively small group distinguished by English inscriptions; most have Latin inscriptions. A similar mazer bowl is at All Souls College, Oxford; another is at Corpus Christi and Pembroke Colleges, Cambridge.

EX COLL.: Sir Henry Lee of Ditchley and Quarendon; Viscount Irwin, Temple Newsam, 1816; Lord Halifax, Temple Newsam, 1904–1935; W. R. Hearst, 1938.

REFERENCES:

Whitaker, *Loidis and Elmete*, 1816, p. 138 (refers to discovery at Temple Newsam).

S. A. Bytes, "Temple Newsam and its Art Collection," *The Magazine of Art*, XVI, 1893, p. 212 (ill.).

S. D. Kitson and E. D. Pawson, *Temple Newsam*, p. 48 (ill.).

A. C. R. Carter, "Forthcoming Sales—Lord Halifax's Mazer," *Burlington Magazine*, LXVI, 1935, p. xvii (ill.).

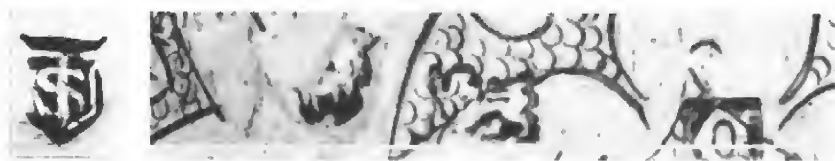
Sotheby's sale catalogue, March 28, 1935, lot 153, frontispiece.

W. R. Hearst Collection, Christie's sale catalogue, December 14, 1938, lot 118 (ill.).

C. R. Beard, "Silver from St. Donat's Castle," *The Connoisseur*, CII, 1938, p. 289 (ill.).

*Medieval Art from Private Collections* (exhibition catalogue), The Cloisters, 1968, no. 143 (ill.).

21 SILVER-GILT BELL SALT



MARKS: Maker's mark: TS in monogram, repeated three times. Marks for London, 1600.

A similar salt by the same maker, London, 1603, is in the Munro Collection, in the Henry E. Huntington Library and Art Gallery, San Marino, California. Another, made in 1594, is in the Victoria and Albert Museum (M. 283–1893). One made in 1599 is illustrated in Jackson, *H. of E. P.* (vol. I, p. 201, fig. 214). A silver-gilt example, maker HM, London, 1614, is in the Museum of Fine Arts, Boston, Massachusetts (35.1556). Two similar salts were formerly in the W. R. Hearst Collection: one by our maker, London, 1707, and one marked NR, London, 1591 (Christie's sale catalogue, December 14, 1938, lots 99, 100, both illustrated).

EX COLL.: J. Dunn-Gardner, 1902; Sydney Loder, 1931; W. R. Hearst, 1938; David E. Nicholson, 1961.

EXHIBITED: Victoria and Albert Museum (for many years before 1929).

REFERENCES:

*Old Silver* (exhibition catalogue), Seaford House, London, 1929, no. 89 (dated incorrectly) (ill.).

W. R. Hearst Collection of St. Donat's Castle, Wales; Christie's sale catalogue, December 14, 1938, lot 98.

Sotheby's sale catalogue, January 12, 1961, lot 148, frontispiece.

R. Came, *Silver*, p. 44, fig. 31.



22 SPICE BOX



MARKS: Maker's mark: WR, on box and cover. Marks for London, 1602.

We know of only one earlier shell-shaped spice box, with London marks of 1598, given in 1924 by Viscount Rothermere to the Middle Temple. That box, together with another, London, 1604, is illustrated by L. Clowes, "The Rothermere Silver at the Middle Temple," *The Connoisseur*, CXXXIX, 1957, p. 31, no. 10. For a box of 1612, see J. Banister, *English Silver*, 1965, pl. 10. Two shell spice boxes by the maker TI, a mullet below, are known; one of 1615, on four feet in the form of snails, is in the Munro Collection at the Henry E. Huntington Library and Art Gallery, San Marino, California (*The Connoisseur*, CLII, 1963, p. 60, no. 4, illustrated); the other, of 1619, was formerly in the collection of Sir Andrew Noble (Christie's sale catalogue, November 24, 1943, lot 57, illustrated). Few of these boxes were made after the accession of Charles I, and in the reign of Charles II the caster began to replace the spice box.

23 SILVER-GILT STEEPLE CUP



MARKS: Maker's mark: IE with bow and three pellets below, on bowl and cover. Marks for London, 1608.

Gourd-shaped cups rising from a twisted stem follow German designs, as known from wood-cut illustrations in Hans Brosamer's *Ein new Kunstbuechlein* (1545). Compare a similar covered cup of silver gilt, with arms of Rehlinger and Imhoff, by Melchior Königsmüller, Nuremberg, before 1611, in the Germanische Nationalmuseum, Nuremberg (HG 10913). However, surmounted by a steeple (also referred to as obelisk, pyramid, or pinnacle), these "steeple cups"

assume an entirely English character, and they were never copied on the Continent. The steeple, pointing heavenward, is a symbol of power and greatness and, during the later years of Queen Elizabeth, was considered emblematic of her long and glorious reign. In Geoffrey Whitney's *A Choice of Emblems*, Leyden, 1586, the obelisk is reproduced on the first page, with a legend obviously alluding to Queen Elizabeth:

A Mightie Spyre, whose toppe dothe pierce the skie . . .

The Piller great our gracious Princes is.

The steeple also appears on triumphal arches erected for rulers, on the Continent occasionally derived from designs by Jacques Androuet Du Cerceau and Jan Vredeman de Vries, in England more frequently from engravings by William Kip, who worked from about 1598 to 1610 (A. M. Hind, *Engravings in England in the XVIIth and XVIIth Centuries*, vol. 11, London, 1952, pp. 17-34, pls. 3a and b). The steeple cup is of late Elizabethan origin and had its greatest vogue during the reign of James I. In "An Index of English Silver Steeple Cups," N. M. Penzer lists 148 examples dated between 1599 and 1646. The Untermeyer cup is no. 32 in this list. Occasionally steeples can also be found atop standing salts (no. 31). A cup similar to the present one, London, 1608, belonging to the Company of Armourers and Braziers, was exhibited at Goldsmiths' Hall in 1951 (*Historic Plate of the City of London*, no. 69, pl. 33; Jackson, *H. of E. P.*, vol. II, p. 665, fig. 874). Another, but without steeple, London, 1604, is in the Kremlin (Oman, *The English Silver in the Kremlin*, pl. 47). Steeple cups are fully discussed in a sequence of articles by N. M. Penzer, "The Steeple Cup, I-V," *Apollo*, LXXI-LXXII, 1959-60.

EX COLL.: Lt.-Col. A. C. Campbell.

#### REFERENCES:

Christie's sale catalogue, June 10, 1926, lot 142 (ill.).

Sotheby's sale catalogue, July 5, 1956, lot 112 (ill.).

N. M. Penzer, "An Index of English Silver Steeple Cups," *The Proceedings of the Society of Silver Collectors*, London (n.d.).

## 24 SILVER-GILT STEEPLE CUP



MARKS: Maker's mark: AB conjoined. Marks for London, 1608, on cup and cover.

HERALDRY: Arms of the Tongrey family.

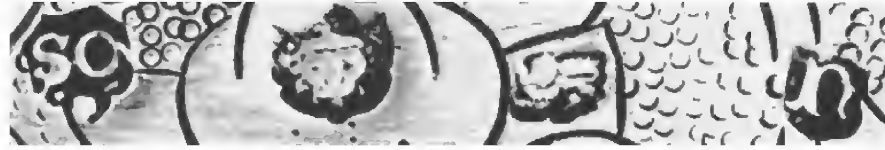
A rare example of relatively small size; most steeple cups were conceived as large table decorations, for instance no. 23. For further comment, see Introduction, page xv.

EX COLL.: Rex Beaumont.

REFERENCE:

Rex Beaumont Collection, Christie's sale catalogue, December 2, 1964, lot 29 (ill.).

25 SILVER-GILT EWER AND BASIN



MARKS: Maker's mark: SO with pellets above and below. Marks for London, 1610.

HERALDRY: (on basin) Badge of Henry Frederick, Prince of Wales (1610–1612); (on ewer and basin) arms of a later owner, a member of the Sneyd family of Staffordshire, about 1750.

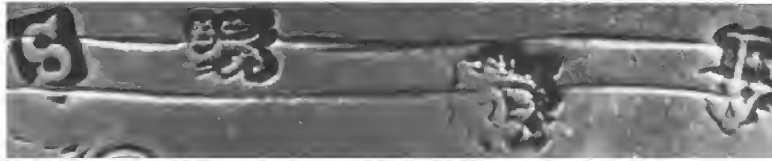
This typically English set, with its narrow-necked, egg-shaped ewer, was made for Henry Frederick, Prince of Wales, the eldest son of James VI of Scotland, later James I of England. For comment on the decoration, see Introduction, page xiii. A set of ewer and basin by the same maker, also made in 1610, is at Eton College (Jones, *The Plate of Eton College*, pl. 2). Another set by the same maker, London, 1614, was lent to the Burlington Fine Arts Club by the Earl of Ancaster (*Late Elizabethan Art*, exhibition catalogue, 1926, case G. 1). Also by the same maker is a college cup of 1616, at the Mercers Company, London. Other similar sets by various masters: maker IH, London, 1604, in the Museum of Fine Arts, Boston, Massachusetts (formerly in the J. P. Morgan Collection); London, 1605, at Merton College, Oxford; maker RS, London, 1607, in the Victoria and Albert Museum (M. 6-1961) (formerly in the J. P. Morgan and W. R. Hearst collections); maker's mark a trefoil slipped, 1615, formerly in the W. R. Hearst Collection (Christie's sale catalogue, December 14, 1938, lot 95).

EX COLL.: Henry Frederick, Prince of Wales; Sneyd family, Keele Hall, Staffordshire (1750–1924); W. R. Hearst.

REFERENCE:

Sneyd Collection Sale Catalogue, Christie's, June 24, 1924, lot 87 (ill.).

26 SILVER-GILT STANDING CUP



MARKS: Maker's mark: F over W in shaped reserve. Marks for London, 1615.

For comment on the form, see Introduction, page xvii. An almost identical cup, maker's mark CB, London, 1616, is illustrated in *Country Life Annual*, 1950, p. 107, no. 4. A pair of similar cups, maker WF, London, 1619, was formerly in the W. R. Hearst Collection (Christie's

sale catalogue, December 14, 1938, lot 93, both illustrated). A communion flagon, London, 1622, at St. Botolph's Church, Aldgate, is by the maker of our cup.

*EX COLL.*: William Cosier; Thomas Taylor.

*REFERENCES:*

William Cosier Collection, Christie's sale catalogue, April 4, 1924, lot 20 (ill.).

*Old Silver* (exhibition catalogue), Seaford House, London, 1929, no. 120.

Thomas Taylor Collection, Christie's sale catalogue, June 28, 1938, lot 115 (ill.).

27 SILVER-GILT DISH



*MARKS*: Maker's mark: IA. Marks for London, 1616.

*HERALDRY*: (around rim) (1) Arms of Archduke Albert of Austria, Governor of the Netherlands, with, in pretence, the arms of his wife, the Infanta of Spain, to whom he was married by proxy in 1598; (2) arms of Sir Edward Cecil impaling those of his second wife, Diana, daughter of Sir William Drury of Halstede, Suffolk; (3) Cecil quartering Neville, a mullet for Edward Cecil, third son of Thomas Cecil, first Earl of Exeter, and his wife, Dorothy, daughter and co-heir of John Neville, Lord Latimer; (4) arms of Sir Edward Cecil's second wife, Diana Drury. (At the center) Cecil impaling Zouche, for Viscount Wimbeldon and his third wife, Sophia, daughter of Sir Edward Zouche.

*INSCRIPTION*: The Dishes of the Archduke gotten at the Battell of Newporte. Taken by the Lord Vicount Wimbaldon in the year 1600.

According to the inscription, this historic dish was made of silver captured at the Battle of Newport, July 2, 1600, from Archduke Albert of Austria, Governor of the Netherlands, brother of Emperor Rudolph. Sir Edward Cecil (Introduction, page xviii), the original owner of the dish, led the decisive cavalry charge to recapture Dunkirk from the Spaniards in that victorious battle between the archduke's forces and the combined English and Dutch troops under Maurice of Nassau. Queen Elizabeth, protectress of the United States of the Netherlands, had sent troops led by Sir Francis Vere to assist the house of Nassau in its struggle for survival. Sir Edward Cecil, son of Robert Cecil, Earl of Salisbury, and grandson of William Cecil, the great Lord Burghley, was created Viscount Wimbeldon in 1626. The arms on the rim of the dish refer to Sir Edward before this date. The arms and inscription at the center

record his new title and his third wife, whom he married in 1636; they are, therefore, additions made between 1636 and 1638, when he died and his title became extinct.

*EX COLL.*: The Hon. Rowland Winn.

*REFERENCES:*

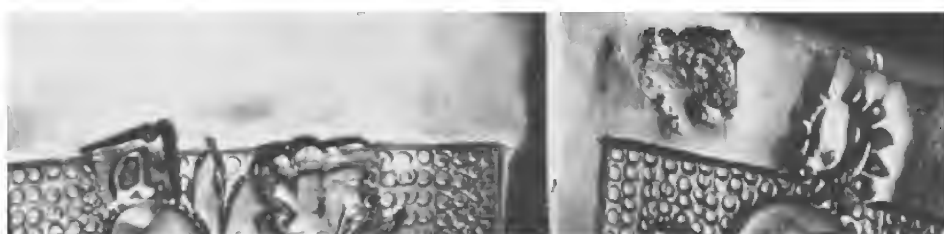
South Kensington Museum, Loan Exhibition, 1862, no. 5780.

Christie's sale catalogue, December 19, 1956, lot 143, frontispiece.

D. Sutton, *Christie's Since the War*, London, 1959, pl. 125.

*International Art Treasures Exhibition* (catalogue), Victoria and Albert Museum, 1962, no. 283, pl. 178.

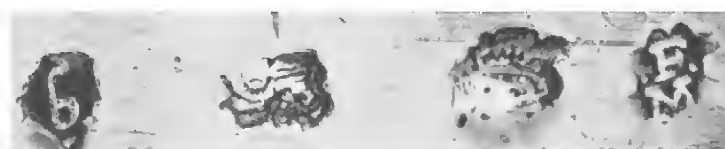
**28 WINE CUP**



*MARKS*: Maker's mark: JP in rayed sun. Marks for London, 1618.

For comment on the form, see Introduction, page xvii. Among similar cups are one of 1614, maker's mark a double-headed eagle, lent by R. C. Rookson to the "English Silver" exhibition at the Royal Ontario Museum, Toronto, 1958, fig. 17 of the catalogue; another of 1616, maker's mark HS, at the Company of Armourers and Braziers, London; and another, maker's mark RG, London, 1619, in the Munro Collection at the Henry E. Huntington Library and Art Gallery, San Marino, California.

**29 SILVER-GILT WINE CUP**



*MARKS*: Maker's mark: F over M, two pellets between, on cup and foot. Marks for London, 1619.

For comment on the form, see Introduction, page xvii. An earlier cup of similar form and diaper pattern, maker's mark GC, London, 1603, is in the Victoria and Albert Museum (M. 247-1924). A later cup, London, 1632, at the Company of Armourers and Braziers, is illustrated in Watts, *O. E. S.*, pl. 32B. A cup with similar pear-and-diaper design, London, 1608, is illustrated in Jackson, *H. of E. P.*, vol. II, opposite p. 667.

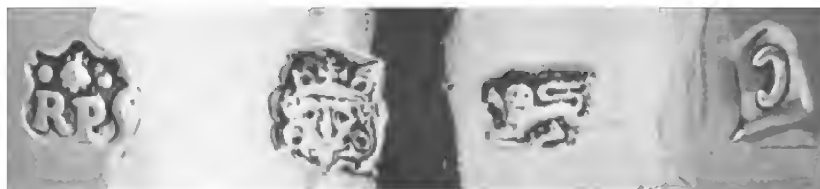
30 NAUTILUS CUP, shell and silver



MARKS: Maker's mark indistinct. Marks for London, 1619.

The fashion for nautilus cups as table decorations originated in the Low Countries, and impresses us as a typical choice for a seafaring nation. Most of the shells came from distant oceans, and their silver or silver-gilt mounts retained the flavor of the sea by featuring marine motifs. From the Low Countries the fashion for these cups spread to Germany and to England. In England they remained rare, however, and so far as we know this is the only English nautilus cup of the period.

31 STEEPLE DOUBLE SALT



MARKS: Maker's mark: RP with scallop between pellets above, repeated three times. Marks for London, 1620.

HERALDRY: Arms of Edward Sebright of Besford, Worcestershire, third son of Sir Edward Sebright.

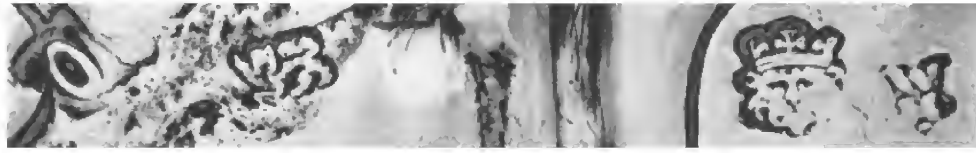
For comment on type, see Introduction, page xv. Similar double salts: one marked London, 1599 (Jackson, *H. of E. P.*, vol. I, p. 200, fig. 213), the property of Mrs. Hornsby-Drake; in the Victoria and Albert Museum, the Beeston Salt, with maker's mark RB, London, 1614 (M. 10-1931), formerly owned by the Company of Painter Stainers. Similar single salts: a pair in the Kremlin, maker's mark Rb, London, 1611 (Oman, *The English Silver in the Kremlin*, pl. 16); a salt the property of Lord Swaythling (Jackson, *H. of E. P.*, vol. II, pl. opp. p. 552).

EX COLL.: Sir G. W. Dasent (until June 2, 1875).

REFERENCES:

W. Chaffers, *Hall Marks on Plate*, 1863, p. 116.  
Christie's sale catalogue, May 11, 1882, lot 210.

32 SILVER-GILT DISH



**MARKS:** Maker's mark: W over M (William Maundy). Marks for London, 1631.

A considerable number of similar shallow dishes of the 1630s survive. The greater part of these were made by William Maundy; others continued to be made by his son Thomas. Their light weight is indicative of the shortage of silver in the period before the Great Rebellion. Similar dishes by William Maundy include: London, 1630, in the collection of R. G. Meech, Q.C., Toronto (*English Silver*, exhibition catalogue, Royal Ontario Museum, Toronto, 1958, p. 19, fig. 20 C.5); London, 1632, in the collection of Archibald A. Hutchinson, Fogg Art Museum, Cambridge, Massachusetts (114.92).

**EX COLL.:** Arthur M. Nowak, New York.

**REFERENCE:**

Nowak Collection Sale Catalogue, American Art Association, March 17, 1934, lot 57 (ill.).

33 TANKARD



**MARKS:** Maker's mark: bird with branch, on tankard and cover. Marks for London, 1646.

Although the floral decoration on this tankard follows contemporary design derived from Holland, the globular form is exceptional. We are not aware of similar examples.

**REFERENCE:**

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1967, no. 211 (ill.).

34 BASKET



**MARKS:** Maker's mark: PG with rose below. Marks for London, 1641.

For comment on the technique, see Introduction, page xviii.

**EX COLL.:** Col. W. Fearon Tipping; E. G. Raphael.

**EXHIBITED:** Victoria and Albert Museum before 1911.

**REFERENCES:**

Jackson, *H. of E. P.*, vol. I, p. 216, fig. 229.

Col. W. Fearon Tipping Sale Catalogue, Christie's, May 15, 1911, lot 43 (ill.).

*Catalogue of a Loan Exhibition of Old English Plate*, 25 Park Lane, London, 1929, no. 125.

*The British Antique Dealers' Association Golden Jubilee Exhibition* (catalogue), Victoria and Albert Museum, 1968, no. 39, pl. 29.

35 Pair of FLAGONS



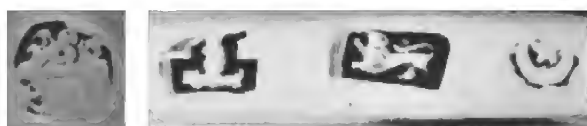
**MARKS:** Maker's mark: hound sejant, on flagon and cover. Marks for London, 1646.



The activities of this outstanding master extend from the reign of Charles I, across the Commonwealth period, to that of Charles II. We know of no other maker whose changes of style during these eventful years can be observed with equal clarity. This pair of flagons is characteristic of this early, florid style, including cartouches that resemble Daniel Rabel's *Cartouches de différentes Inventions* . . ., published "chez Tavernier," Paris 1632. Also in 1646 our master produced a similar pair of flagons, with arms of Francis Tyssen, from Thirkleby church in West Riding; one of the pair is now in the Victoria and Albert Museum (M. 537-1956), the other at Temple Newsam House, Leeds.

The form of these tall flagons is of late sixteenth-century origin; they were then called livery pots and formed part of the silver shown on dresser or court cupboard in the great hall. By the Restoration, when the dining room had replaced the great hall, they continued to be made almost entirely for church use, where large communion vessels were required after the offering of the cup was restored to the laity. For later work by our master, see nos. 43, 46.

### 36 WRITHEN-TOP SPOON



MARKS: Maker's mark: C enclosing star. Marks for London, 1556.

### 37 PURITAN SPOON



MARKS: Maker's mark: SV (Stephen Venables). Marks for London, 1657.

The almost oval bowl and plain, flat stem of Puritan spoons are one piece of silver.

### 38 COMBINATION FORK AND SPOON



MARKS: Maker's mark: SV (Stephen Venables), three times. London, c. 1645.

EX COLL.: Mary Strong Shattuck.

REFERENCE:

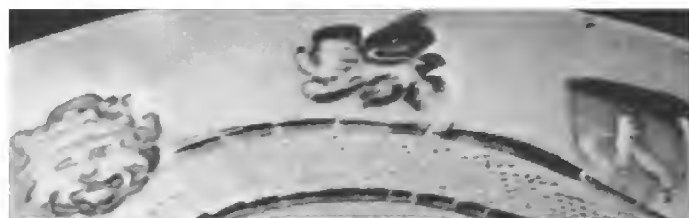
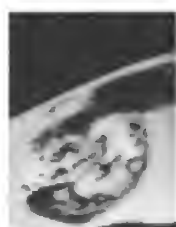
Shattuck Collection Sale Catalogue, American Art Association, October 17-19, 1935, lot 416 (ill.).

39 WINE CUP



MARKS: Maker's mark: TW with pellets above and below. Marks for London, 1651.

40 SILVER-GILT WINE CUP



MARKS: Maker's mark: ET with crescent below. Marks for London, 1653.

The plain design of this cup, typical of the Commonwealth period, is mitigated by an undulating edge, above lobe-shaped panels with matted surface between chased lines. A stylized, star-shaped flower is visible in the interior, executed in a dotted pattern raised by means of circular punches of alternating sizes. A wine cup by the same maker, 1652, was exhibited anonymously in 1958 (*English Silver*, exhibition catalogue, Royal Ontario Museum, Toronto, 1958, C. 19). Another by this maker, 1659, is on loan to the Victoria and Albert Museum by Mrs. M. E. Christie-Miller. Other similar cups: London, 1654 (Jackson, *H. of E. P.*, vol. II, p. 705, figs. 922, 923); maker's mark WH, London, 1659, the Munro Collection, Henry E. Huntington Library and Art Gallery, San Marino, California (*The Connoisseur*, CLII, 1963, p. 62, no. 7, illustrated); by Robert Williamson, York, 1655 (*International Art Treasures Exhibition*, Victoria and Albert Museum, 1962, catalogue no. 301, pl. 187).

41 TWO-HANDLED BOWL, silver gilt



**MARKS:** Maker's mark: TC in dotted oval. Marks for London, 1654.

**HERALDRY:** (added at later date) Arms of Fynthe impaling Wye.

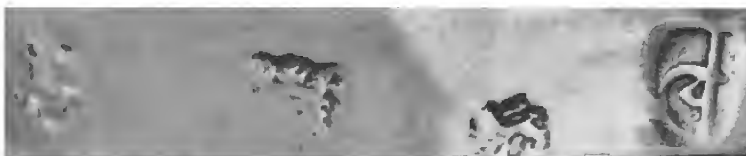
Among similar two-handled bowls: a bowl (somewhat smaller), maker NW (Nicholas Wolleston?), London, 1654, in the Archibald A. Hutchinson Collection, Fogg Art Museum, Cambridge, Massachusetts (114.92); one by R. Neale, London, 1655, in the Robert S. Clark Collection, Williamstown, Massachusetts (*The Connoisseur Yearbook*, 1959, p. 40, no. 4, illustrated); a bowl (handles varied), maker SA, London, 1656, in the Victoria and Albert Museum (M. 376-1924); a bowl, the property of J. A. Holms (Jackson, *H. of E. P.*, vol. II, p. 710, fig. 929); an almost identical bowl, though larger, maker NB, London, 1658, sold at Christie's, July 3, 1929, lot 135 (*Christie's Season 1929*, illustrated opp. p. 240).

**REFERENCES:**

Christie's sale catalogue, June 14, 1957, lot 81, frontispiece.

*The Connoisseur*, vol. CXL, no. 564, October, 1957, p. 113, no. 13 (ill.).

42 SILVER-GILT BOWL



**MARKS:** Marks for London, 1656.

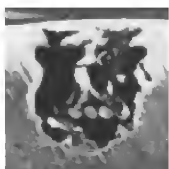
**HERALDRY:** Arms of a wife of the Colthurst family. (Those of her husband cannot be traced.)

**EX COLL.:** The Earl of Lonsdale.

**REFERENCE:**

Collection of the Earl of Lonsdale, Christie's sale catalogue, February 19-20, 1947, lot 160 (detail).

43 TWO-HANDLED CUP, serpentine stone and silver



*MARK:* Maker's mark: hound sejant. London, 1650–1660.

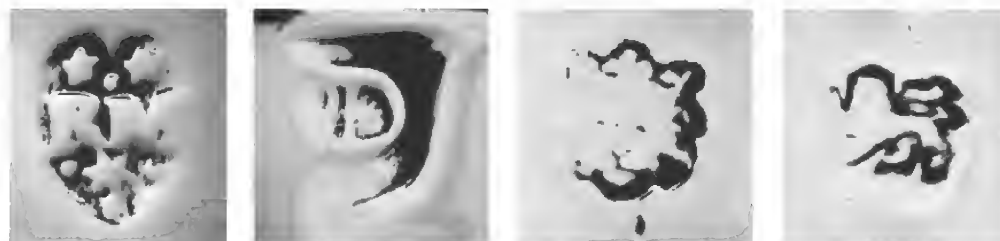
For comment, see Introduction, page xix.

*EX COLL.:* S. Eckman, Jr.

*REFERENCE:*

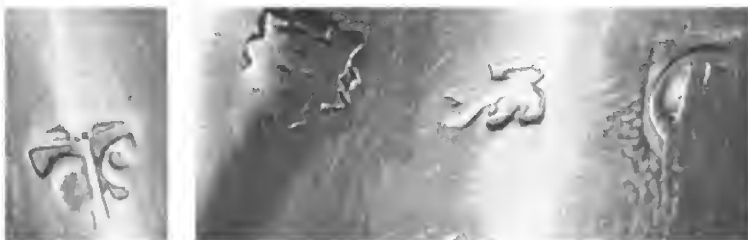
Sotheby's sale catalogue, October 26, 1967, lot 178 (ill.).

44 TWO-HANDLED CUP



*MARKS:* Maker's mark: RM with stars and pellets above and below. Marks for London, 1661.

45 SALTS, set of six



*MARKS:* Maker's mark: CS (Christopher Shaw). Marks for London, 1662.

*HERALDRY:* Arms of the Company of Painter Stainers; arms of James Heames.

*INSCRIPTION* (on each, top): James Heames his Guift. (Bottom): 12 of theis the Guift of James Heames twice Warden 1662.

Twelve of these salts, intended for individual use, were presented by James Heames in 1662 to the Company of Painter Stainers and remained in their possession until recently. Two more of the salts are in the collection of George Ortis, Paris (*The British Antique Dealers' Association Golden Jubilee Exhibition*, Victoria and Albert Museum, 1968, catalogue no. 42, pl. 24). Heames also gave the company, in October, 1662, a dozen silver wine cups with the same

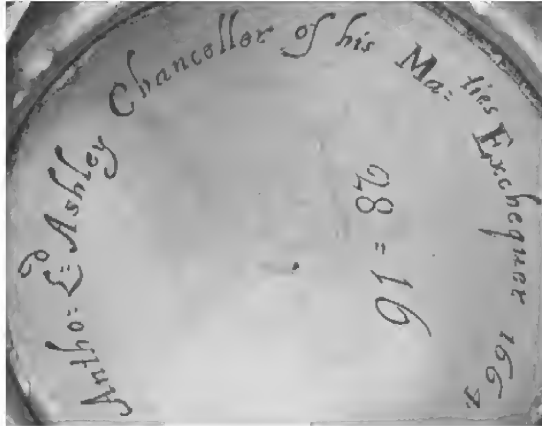
inscription and the arms of the company; the company still owns the cups. Heames's generosity continued, for in October, 1671, he gave the company a pair of large brass andirons, fender, and fire tools, engraved with its arms. Heames became master of the company in 1664.

**REFERENCE:**

Jackson, *H. of E. P.*, vol. II, p. 567, fig. 780 (one of set).

46

**CUP WITH COVER**



**MARK:** Maker's mark indistinct; attributed to master of the hound sejant. London, dated 1664.

**INSCRIPTION:** (under foot) ANTHO = L<sup>d</sup> = ASHLEY CHANCELLER OF HIS MA = ties EXCHEQUER 1664.

Anthony Ashley Cooper (1621–1683), created Baron Ashley on April 20, 1661, succeeded the Earl of Clarendon as Chancellor of the Exchequer on May 13, 1661, holding this post until he was created Earl of Shaftesbury on April 23, 1672. Holders of such high office were allowed to retain the old seal on the death of a sovereign or change of seal, and they usually converted it into a commemorative cup or salver, frequently engraved with a representation of the seal from which it was made. Yet we know of no change of the Exchequer seal in the year of the inscription. The fact that the cup bears the national emblems of England, France, Scotland, and Ireland nevertheless suggests the possibility that it might have been made from an obsolete Commonwealth seal.

The fluted shape of the cup is characteristic of Commonwealth silver (compare no. 42). The maker of this cup made a number of similar two-handled covered cups. One was formerly in the collection of Mrs. Makower (Sotheby's sale catalogue, March 16, 1961, lot 147, frontispiece). Of two more cups in the same private collection, one bears the arms of Berkeley and Bridgeman; the other, made of gold, was formerly in the collection of Major C. F. R. N. Weston (Christie's sale catalogue, November 27, 1935, lot 145, illustrated). The gold cup, made for Henry Weston, High Sheriff for Surrey and Sussex, in 1661, also has a coiled snake finial, similar to the one on our cup. Another hexafoil cup, the handles with female busts, and with arms of Sir Francis Fust, was in the R. W. M. Walker Collection (Christie's sale catalogue, July 11, 1945, lot 200, illustrated). None of these cups bear date letters or town marks, nor does a two-handled serpentine cup in the present collection by the same master (no. 43). This fact

suggests the possibility that during the Great Rebellion the master of the hound sejant did not maintain a known workshop in London. This is perhaps explainable in part by his royalist tendencies—for he executed much plate for royalist private chapels during the Commonwealth—and in part by the vulnerability of an easily accessible workshop, in which considerable amounts of plate were stored at times of extreme scarcity of silver. During the initial years of the Restoration, the aging master may have enjoyed special privileges as an outstanding silversmith of his generation, at a time when the striking of hallmarks was not always strictly enforced.

*EX COLL.*: The Earl of Shaftesbury, St. Giles House, Wimborne, Dorset.

**REFERENCES:**

Christie's sale catalogue, December 14, 1966, lot 89 (ill.).

*Christie's Review of the Year 1966-67*, pp. 122-123 (ill.).

**47 TWO-HANDLED CUP WITH COVER**



**MARKS:** Maker's mark: H in shield. Marks for London, 1664.

**REFERENCE:**

Jackson, *E. G. a. t. M.*, p. 129.

**48 Pair of WAGER CUPS**



**MARK:** Maker's mark: IA conjoined, on larger and smaller cups. London, c. 1660.

**INSCRIPTION:** (around rims of smaller cups)

WHEN RICHES FAILE FRIENDS GROE SCANT

NO GUTT TO UNKINDNESS NO WOE TO WANT

(on aprons)

HANDS OF I PRAY YOU HANDLE NOT ME

FOR I AM BLIND AND YOU CAN SEE  
IF YOU LOVE ME LEND ME NOT  
FOR FEAR OF BREAKING BEND ME NOT

For comment on the use of wager cups, see Introduction, page xx. Only two other seventeenth-century English examples are known. One is slightly larger (height 7 in.), with the maker's mark TA, two mullets between; it belongs to the Vintners' Company, London (Jackson, *H. of E. P.*, vol. I, p. 238, fig. 248; Hackenbroch reference below, fig. 10). The other, maker's mark WF conjoined, London, 1682, was sold at Christie's, June 19, 1946, lot 107.

*EX COLL.*: Lady Sophia Des Voeux, 1862; Mrs. Milligan, 1910; Sir John Noble, 1951.

*EXHIBITED*: South Kensington Museum, Loan Exhibition, 1862, no. 5859.

*REFERENCES*:

R. H. Cocks, "Concerning Some Treasures in the Possession of the Vintners' Company," *The Connoisseur*, IX, 1904, pp. 233-236.

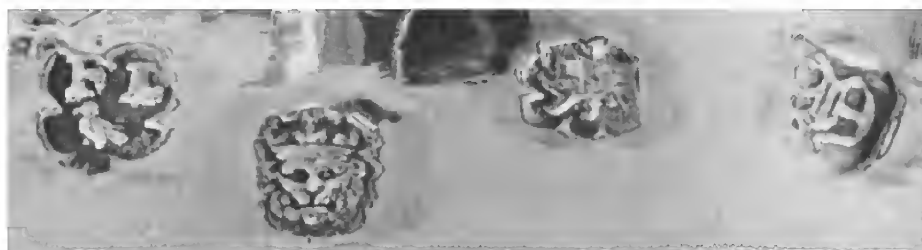
*The Age of Walnut* (exhibition), 25 Park Lane, London, 1932, no. 341.

C. R. Grundy, "The Age of Walnut," *The Connoisseur*, LXXXIX, 1932, p. 195 (ill.).

Christie's sale catalogue, December 12, 1951, lot 134 (ill.).

Y. Hackenbroch, "Wager Cups," *Metropolitan Museum of Art Bulletin*, May, 1968, p. 386, fig. 11.

49 TWO-HANDLED CUP WITH COVER, silver gilt



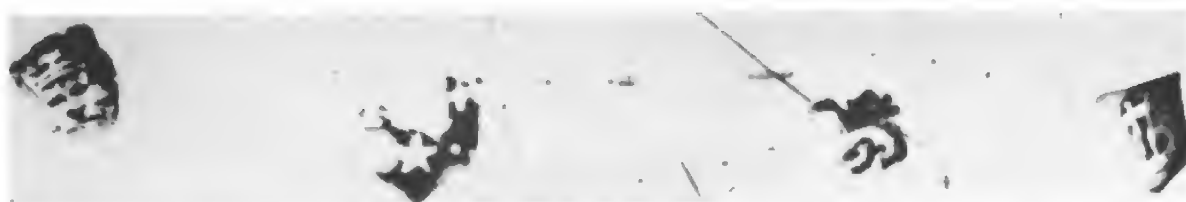
*MARKS*: Maker's mark: FL with bird below in shaped shield, on cup and cover. Marks for London, 1669.

For comment on decoration, see Introduction, page xxi.

*REFERENCE*:

Jackson, *E. G. a. t. M.*, p. 130.

50 Pair of SILVER-GILT DISHES



*MARKS*: Maker's mark: AF with mullet and two pellets. Marks for London, 1664.

**HERALDRY:** Arms of Sir John Brownlow of Belton impaling those of his wife, Alice Pulteney of Misterton, Leicestershire, daughter and heir of Sir John Pulteney.

These dishes were made for Sir John Brownlow (1594–1686), who in 1685 built Belton House at Grantham, Lincolnshire. Sir John, son and heir of Richard Brownlow, was created baronet in 1641, the first and last Baronet of Belton. His arms also appear on a pair of tankards with chinoiserie decoration, maker's mark a goose in a dotted circle, London, 1686 (Brownlow Sale Catalogue, Christie's, May 29, 1931, lot 19, illustrated). There is a similar fluted dish, maker's mark RN, London, 1665, with the college arms in feather mantling, at St. John's College, Cambridge. A similar Portuguese plate with almost identical flutings is in the Museu de S. Roque, Lisbon (*Exposicao de ourivesaria Portuguesa e Francesca*, Lisbon, 1955, pl. 65).

**EX COLL.:** Sir John Brownlow, Belton House, Grantham; W. R. Hearst.

**REFERENCES:**

Christie's sale catalogue, March 13, 1929, lot 58 (ill.).

*Christie's Season 1929*, p. 212 (ill.).

E. Wenham, *Domestic Silver of Great Britain and Ireland*, pl. 10.

Hearst Collection Sale Catalogue, Parke-Bernet Galleries, January 5–7, 1939, lot 303 (ill.).

C. C. Oman, "Portuguese Influence upon English Silver," *Apollo*, vol. LI, 1950, p. 164, fig. 10.

Brownlow Sale Catalogue, Christie's, May 29, 1963, foreword.

51 SILVER-GILT TANKARD



**MARKS:** Maker's mark: IN with pellet beneath in heart reserve, on tankard and cover. Marks for London, 1668.

**HERALDRY:** Achievement of Gilbert Holles (1633–1689), third Earl of Clare (1665), and his wife, Grace, daughter of William Pierrepont of Thoresby, Nottinghamshire.

For comment on the handle, see Introduction, page xxiv. The lions couchant may allude to the arms of the original owner, supported by a lion at the left. More likely, though, the lions were chosen for their decorative value, to distinguish the tankard from ordinary productions. Other tankards with lion decoration occur occasionally. Similar pieces by the same maker include a silver-gilt cup with cover, London, 1678, formerly in the H. H. Mulliner Collection (H. H. Mulliner, *The Decorative Arts of England, 1660–1780*, fig. 92); a communion cup, Little Billing Church, Northamptonshire; and a communion cup, Chester Cathedral. Similar tankards, supported by three lions and with lion thumbpiece: maker TI, London, 1668, formerly in the W. R. Hearst Collection (Sotheby's sale catalogue, November 17, 1937, lot 44); and London, 1660, lent by Lord Harlech to Loan Exhibition of English Decorative Arts, Lansdowne House, London, 1929, no. 115. A similar tankard, maker RG, London, 1674, is in the Archibald A. Hutchinson Collection, Fogg Art Museum, Cambridge, Massachusetts (114.36).



EX COLL.: The Duke of Newcastle; W. R. Hearst.

EXHIBITED: "Period Silver in Period Settings," Philadelphia Museum of Art, 1946.

REFERENCES:

*Catalogue of the Loan Exhibition*, Court of St. James's, London, 1902, no. D. 31, pl. 72.

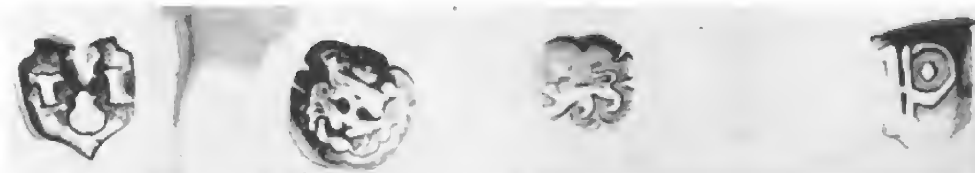
Gardner, *Old Silver Work*, pl. 72, 2.

Jackson, *H. of E. P.*, vol. I, p. 231, fig. 241.

Newcastle Collection Sale Catalogue, Christie's, July 7, 1921, lot 66 (ill.).

Hearst Collection Sale Catalogue, part IV, Parke-Bernet Galleries, January 5-7, 1939, lot 302 (ill.).

52 TWO-HANDLED CUP WITH COVER, silver gilt



MARKS: Maker's mark: TI (Thomas Issod), on cup and cover. Marks for London, 1672.

HERALDRY: (on one side) Crest of the Corbet family of Shawbury Park, Shropshire; (on other side) Arms of Capt. Richard Corbet of Shawbury Park impaling those of his wife, Judith, daughter of Sir John Bridgeman, Baronet, of Castle Bromwich.

An almost identical cup with cover, maker's mark TK above rosette, London, 1672, is owned by the Borough of Okehampton (C. C. Oman, "After the Republican Interlude—Silver at the Restoration," *The Connoisseur*, CXLVII, 1961, p. 11, no. 12, illustrated). A similar cup, smaller, maker's mark TM, London, 1675, is in the Ashmolean Museum, Oxford (G. Taylor, *Silver*, pl. 13a).

EX COLL.: Reginald Astley.

REFERENCES:

*English Decorative Arts* (exhibition catalogue), Lansdowne House, London, 1929, no. 102, pl. 29.

Christie's sale catalogue, April 10, 1929, lot 94 (ill.).

*Christie's Season 1929*, p. 222 (ill.).

53 SNUFFERS AND TRAY



MARKS: Maker's mark: WC over scallop (William Commyns?), on snuffers and tray. Marks for London, 1670.

**HERALDRY:** Arms of Marow of Berkeswell, Warwickshire, impaling Clespesby; crest of Marow on handle.

**REFERENCES:**

Christie's sale catalogue, April 24, 1929, lot 128 (ill.).

*Christie's Season 1929*, p. 238 (ill.).

54 CASKET



**MARKS:** Maker's mark: SB in monogram. Marks for London, 1673.

A similar casket, London, 1664, belonging to the Ironmongers' Company is illustrated in Jackson, *H. of E. P.*, vol. I, p. 229. Another, London, 1683, is in the Victoria and Albert Museum (53-1865).

**EX COLL.:** Sir Edward Baron.

**REFERENCES:**

*Old Silver* (exhibition catalogue), Seaford House, London, 1929, no. 292 (ill.).

Sale Catalogue of Knight, Frank & Rutley, London, March 20, 1947, lot 81 (ill.).

J. Banister, *English Silver*, pl. 18.

55 FIRE IRONS AND BELLOWS, silver, iron, leather, wood

Unmarked. England, c. 1672.

**MONOGRAM:** John Maitland (1616-1682), Duke of Lauderdale, and his second wife, Elizabeth Murray, Countess of Dysart, beneath ducal coronet.

This set was probably made for John Maitland on the occasion of his wedding to the Countess of Dysart. In 1647 Maitland raised an army to rescue Charles I. After the Battle of Worcester, when he was taken prisoner by Commonwealth troops, he was sent to the Tower. After his release (1660) he became Prime Minister and Secretary of State. On May 1, 1672, he was created Marquess of March and Duke of Lauderdale, and on June 3 he was installed at Windsor as Knight of the Garter. A similar set of fire irons is at Ham House (Macquoid and Edwards, *Dictionary of English Furniture*, 2nd ed., 1954, vol. II, p. 60, fig. 21, p. 67, fig. 43). A similar bellows, with arms of Sir Joseph Williamson (b. 1633), is in the Farrer Collection in the Ashmolean Museum, Oxford (E. A. Jones, *Catalogue of the Collection of Old Plate of William Francis*

*Farrer*, p. 6, pl. 3). Another set, with monogram of the Duke of Lauderdale, is in the collection of the Earl of Dysart (P. Macquoid, *The Age of Walnut*, 1905, p. 85, fig. 78).

*EX COLL.*: The Duke of Northumberland (?); Princess Harzfeldt, Foli-John Park, Sussex; Claude Leigh.

## 56 INCENSE BURNER



*MARK*: Maker's mark: TL with scallop and pellets below. England, c. 1675.

*HERALDRY*: Arms of Sir John Bankes, created baronet in 1661, and his wife, Elizabeth, daughter of Sir John Dethick, Lord Mayor of London, 1655–56.

A similar incense burner belongs to the Duke of Rutland (Jackson, *H. of E. P.*, vol. I, fig. 255); it bears the mark IH over a fleur-de-lis and two pellets, 1677, and is by the same maker as a pair of covered vases (no. 57) and a two-handled cup with cover (no. 59) in this collection. Two similar but smaller incense burners, both without marks, are also known (Christie's sale catalogue, June 13, 1947, lot 91, illustrated; Sotheby's sale catalogue, February 1, 1968, lot 100, illustrated). By the same maker as our incense burner is the embossed silver table at Knole in Kent, made 1680 for Frances Dorset and her second husband, Henry Powle, whom she had married in June, 1679.

### *REFERENCES*:

Jackson, *E. G. a. t. M.*, p. 139.

Sotheby's sale catalogue, January 28, 1965, lot 152 (ill.).

*Art at Auction. The Ivory Hammer* 3. The Year at Sotheby's and Parke-Bernet, 1964–65, pl. 204.

## 57 Pair of SILVER-GILT VASES WITH COVERS



*MARKS*: Maker's mark: IH with fleur-de-lis between pellets below, on vases and covers. Marks for London, 1675

This type of vase, usually made in sets of three or five, was inspired by Dutch models based upon the shape of Chinese ginger jars. Such vases must have been very fashionable in England during the later part of the seventeenth century. Evelyn took notice of a set of similar vases that he had seen at Goring House in the dressing room of Countess Abington. One of the few complete sets of five vases was formerly in the collection of the Earl of Home; they were by

more than one maker, and included a pair of tall beaker vases by Thomas Issod, no. 58 of this collection. The entire set is illustrated in Christie's sale catalogue, June 17, 1919, lots 31–32. Nearly identical with our pair (no. 57), and with the same maker's mark, is a single vase, formerly the property of John Kennedy, now in the collection of Mr. and Mrs. J. S. Atha, Kansas City (Sotheby's sale catalogue, May 9, 1957, lot 143, illustrated; *Antiques*, January, 1961, p. 96, illustrated). A set of three unmarked vases, not gilded but otherwise almost identical with ours, is at Knole in Kent (N. M. Penzer, "The Plate at Knole—I," *The Connoisseur*, vol. CXLVII, 1961, p. 90, fig. 8). Another set, belonging to the Earl of Yarborough, Brocklesbury Park, Lincolnshire, is illustrated in Jackson, *H. of E. P.*, p. 248, fig. 261. A vase from this set was in the "Loan Exhibition of Old English Plate," 25 Park Lane, 1929 (catalogue no. 284, pl. 41). In the same exhibition was a pair of vases resembling ours, but with different decoration, formerly in the collection of Sir Ernest Cassel (catalogue nos. 258, 259, pl. 41). A similar vase from the collection of the Duke of Portland is illustrated in Gardner, *Old Silver Work*, pl. 75.

EX COLL.: The Earl of Coventry; W. R. Hearst, St. Donat's Castle, Wales.

#### REFERENCES:

Sotheby's sale catalogue, December 5, 1935, lot 29 (ill.).

Hearst Collection Sale Catalogue, Christie's, December 14, 1938, lot 73 (ill.).

## 58 Pair of BEAKER VASES



MARK: Maker's mark: TI (Thomas Issod), on lip and under foot, both vases. London, c. 1670.

The basic shape is derived from Chinese porcelain or Delft copies thereof. A description of seemingly identical beaker vases occurs as lot 39 in the sale catalogue of Horace Walpole's collection at Strawberry Hill, 1842: "A pair of BEAUTIFUL LARGE SILVER BEAKERS, of rare and splendid workmanship, matted grounds, chased with festoons of fruits, flowers and foliage, 18 inches high." A similar pair, from the collection of the Duke of Rutland, maker's mark of Thomas Issod, London, 1680 and 1681, was in the exhibition "Old Silver," Seaford House, London, 1929, as no. 326. At Knole in Kent is a pair of bowls with the arms of Richard, fifth Earl of Dorset, with similar foliage decoration and putti, also by Thomas Issod, made about 1660 (N. M. Penzer, "Plate at Knole—I," *The Connoisseur*, vol. CXLVII, 1961, p. 89, no. 6). This form of decoration, which is derived from Dutch engravings (Introduction, fig. 8) and from similar vases and beakers of Dutch origin, may be seen in work attributed to Barent van Milanen of The Hague: a bulbous vase of 1678, and a pear-shaped one of 1679 (*Haags Zilver uit vyf Eewen*, exhibition catalogue, Haags Gemeentemuseum, 1967, nos. 68, 69, both illustrated).

EX COLL.: The Earl of Home, 1919; The Earl of Harewood, 1965.

*EXHIBITED:* South Kensington Museum, Loan Exhibition, 1862.

*REFERENCES:*

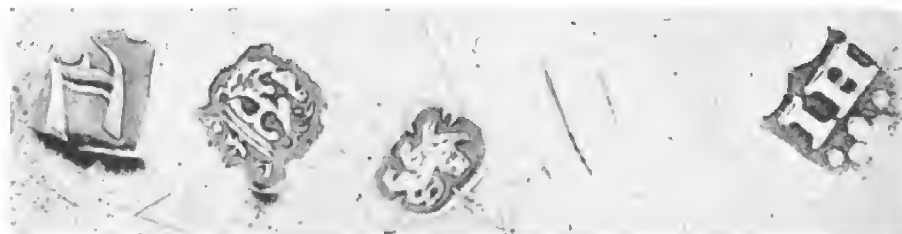
Collection of the Earl of Home, Christie's sale catalogue, June 17, 1919, lot 28 (ill.).

Jackson, *E. G. a. t. M.*, p. 130.

Collection of the Earl of Harewood, Christie's sale catalogue, June 30, 1965, lot 113 (ill.).

*Christie's Review of the Year 1964-65*, p. 127 (ill.).

59 TWO-HANDLED CUP WITH COVER



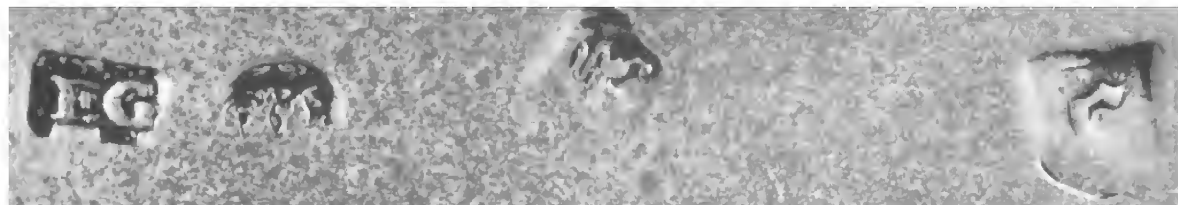
*MARKS:* Maker's mark: IH with fleur-de-lis between pellets below, on cup and cover. Marks for London, 1676.

*HERALDRY:* (on one side) Arms of the Ludwell family of Charing; (on the other) arms of Elizabeth, widow Ludwell, née Beaumont.

*INSCRIPTION:* THE GIFT OF MRS ELIZABETH LUDWELL TO THE PARISH CHURCH OF CHARING FOR THE USE OF THE COMMUNION TABLE 1765

This cup bears witness to the close artistic ties that existed between England and Holland, particularly during the reigns of Charles II and William and Mary. It is an adaptation of Dutch prototypes, similar in shape and decoration to one bearing the maker's mark of Hans Contraet Brechtel of The Hague (d. 1675), marked in 1680, and engraved with arms of Orange Nassau impaling England for William and Mary as Prince and Princess of Orange (Christie's sale catalogue, February 21, 1968, lot 185, frontispiece). The decoration of both cups features chased acanthus foliage and, upon the flat cover, a rosette of swirling acanthus leaves beneath the knob. A somewhat similar cup with cover, with term-figure handles, maker's mark EN, London, 1682, is in the Metropolitan Museum (33.120.2a, b).

60 PUNCH BOWL



*MARKS:* Maker's mark: EG. Marks for London, 1680.

*INSCRIPTION:* SIVE EDITIS, SIVE BIBITIS, SIVE QUID FACITIS, OMNIA AD GLORIAM DEI FACITE (Whether you eat, or whether you drink, whatever you do, do to the glory of God); Ecce quam bonum e quam jucundum habitare fratres in unum (Behold, how good and how pleasant it is for brethren to dwell together in unity—Psalm CXXXIII, 1); Collegis Suis Posterisq, Dicavit Richardus Cox Custos 1680 (So said Richard Cox, Treasurer [?], to his colleagues, present and future, 1680).

This bowl was commissioned in 1680 by Richard Cox and presented by him to the College of Vicars-Choral (the cathedral singers) at Hereford, which owned it until recently. Engraved inside is a figure of Charity.

Punch bowls became popular during the reign of Charles II. Usually they are of more elaborate character than our example, which is distinguished both by its simplicity and weight.

*REFERENCES:*

Sotheby's sale catalogue, June 23, 1938, lot 147, frontispiece.

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, New York, 1955, no. 204 (ill.).

61 TWO-HANDLED COVERED CUP, silver over silver gilt

Unmarked. England, c. 1680.

The rare technique of sheeting a plain silver-gilt vessel with a casing of pierced and chased silver was practiced in England only during the later period of Charles II's reign. The floral decoration of this cup is derived from Dutch engraved designs, such as the *Novae Florum Icones* (Introduction, fig. 10), published in Amsterdam by Justus Danckerts, 1664–1666. Similar patterns occur on Dutch silver: Compare a dish by Sigismund Zschammer, Amsterdam, 1685, in the Metropolitan Museum (46.33.13), and an openwork panel in the Rijksmuseum, Amsterdam (*Catalogus van Goud en Zilverwerken*, 1952, no. 152). But our particular technique would not seem to have originated in Holland, for the similar examples that have come to our attention are all English. The earliest of these is a cup on claw and ball feet in the Victoria and Albert Museum, maker's mark CG in monogram with sun, London, 1669 (M. 290–1854) (Jackson, *H. of E. P.*, vol. I, p. 234, illustrated). A similar cup, with hen finial and ball feet, maker's mark RC with three pellets below, London 1674, was exhibited at the Burlington Fine Arts Club, London, 1901 (*Exhibition of Silversmiths' Work*, pl. CX, fig. 1), later passed from the collection of Sir S. Montagu to that of Sir John Noble, and was included in the latter's sale at Sotheby's, December 15, 1966, lot 180. An unmarked covered cup, surmounted by a turkey as a finial and supported by three turkeys, is at the Goldsmiths' Hall (R. Came, *Silver*, pl. 18). An unmarked example was included in the Swaythling Collection (Christie's sale catalogue, May 6, 1924, lot 18); this may have been one of the three examples shown at the Burlington Fine Arts Club in 1901 (*Exhibition of Silversmiths' Work*, pl. CXI, figs. 1–3). A cup with maker's mark of Thomas Issod, London, 1685, in the British Museum (Read and Tonnochy, *Catalogue of Silver Plate . . . the Franks Bequest*, no. 93, pl. 51), closely resembles our cup, having identical finial and ball feet.

Only the different makers' marks here described cause us to hesitate in seeking the origin of the entire group in one and the same London workshop. However, we believe that the pierced and chased floral decoration, applied like a sleeve over a silver-gilt vessel of simple form, represents the work of a single artist, a specialist in this technique, who supplied other silver-smiths upon request.

## 62 SALVER ON FOOT



**MARKS:** Maker's mark: PR in monogram. Marks for London, 1684.

**HERALDRY:** Unidentified crest.

The chinoiserie decoration on this salver was inspired by Chinese lacquer and Indian textiles, which also influenced designs for crewelwork embroidery in the Stuart period. Among the earliest silver pieces decorated with chinoiserie is a silver-gilt scone by William Gamble, London, 1665, formerly in the H. H. Mulliner Collection (*The Decorative Arts of England, 1660-1780*, no. 77).

### REFERENCES:

Christie's sale catalogue, July 15, 1908, lot 148.

Christie's sale catalogue, October 26, 1943, lot 74 (ill.).

C. C. Dauterman, "Dream-Pictures of Cathay: Chinoiserie on Restoration Silver," *Metropolitan Museum of Art Bulletin*, Summer, 1964, p. 20, fig. 15.

## 63 EWER



**MARKS:** Maker's mark: PK. Marks for London, 1685.

For comment concerning the chinoiserie decoration, see no. 62.

**EX COLL.:** Mrs. A. L. Prichard.

### REFERENCE:

Christie's sale catalogue, May 7, 1958, lot 149, frontispiece.

64 THISTLE-SHAPED CUP, silver gilt



MARKS: Maker's mark: IS with pillar between. Marks for London, 1684.

REFERENCES:

Jackson, *E. G. a. t. M.*, p. 145.

Christie's sale catalogue, October 16, 1963, lot 171 (ill.).

65 Pair of MAIDENHEAD SPOONS



MARKS: Maker's mark: C. Eston. Mark for Exeter, c. 1580.

After the middle of the sixteenth century the stems of English spoons became flatter and wider, perhaps in order to yield more space for the hallmarks required by law.

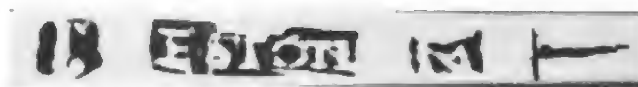
EX COLL.: H.D. Ellis.

REFERENCES:

Ellis Collection Sale Catalogue, Sotheby's, November 13-14, 1935, lot 164 (ill.).

Sotheby's sale catalogue, April 15, 1937, lot 164 (ill.).

66 Two LION-SEJANT SPOONS



MARKS: (spoon shown at left) Maker's mark: C. Eston. Mark for Exeter, c. 1580.

MARKS: (spoon shown at right) Maker's mark: T over crescent. Marks for London, 1602.



67 BUDDHA-KNOB SPOON, parcel gilt



*MARKS:* Maker's mark: RC (possibly Raleigh Clapham). Mark for Barnstaple (?), c. 1650. An almost identical spoon with the same maker's mark and with the date 1657 pricked in was formerly in the collection of Lt.-Col. Claude Beddington (Sotheby's sale catalogue, April 15–16, 1937, lot 217).

68 WINE TASTER



*MARKS:* Maker's mark: IS in monogram (John Sutton). Marks for London, 1685.

The somewhat old-fashioned character of this modest wine taster leads us to believe that in 1685 John Sutton was an older man who continued working in the style of his younger years. Known to have opposed the admission of Huguenot masters to Goldsmiths' Hall, Sutton may have feared the competition of younger, more progressive silversmiths whose style and technique he could no longer follow.

69 Pair of DINNER FORKS



*MARKS:* Maker's mark: WI with pellet below in heart reserve (possibly Charles Williams). Britannia standard. Marks for London, 1697.

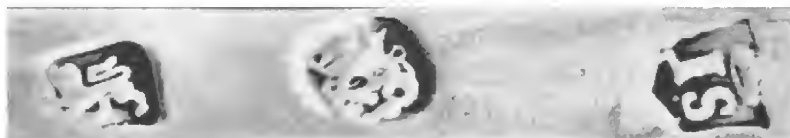
*HERALDRY*: Unidentified crest.

*EX COLL.*: Jerome Kern.

*REFERENCE*:

Jackson, *E. G. a. t. M.*, p. 159.

**70** TRIFID SPOONS, set of twelve



*MARKS*: Maker's mark: IS (John Shepherd). Marks for London, 1683.

Trifid spoons, characteristic of the post-Restoration period, derive their name from the leaf-shaped end, which is hammered out of the flat stem. Usually these spoons are left plain; occasionally, as here, they are decorated with foliage scrolls cast in low relief. The oval bowls have long, tapering "rat-tail" wedges running along the back, to strengthen the junction between handle and bowl. A set of nine very similar spoons, maker EH, London, 1682, was included in Sotheby's sale, November 17, 1937, lot 21.

*EX COLL.*: H. D. Ellis; Lt.-Col. J. Benett-Stanford.

*REFERENCE*:

Benett-Stanford Collection Sale Catalogue, Sotheby's, May 30, 1930, lot 27 (four ill.).

**71** FORKS, set of twelve

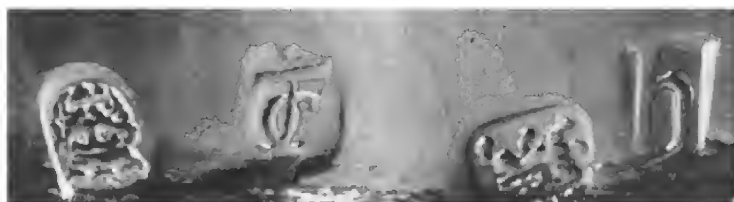


*MARK*: Maker's mark: GS beneath crowned fleur-de-lis. England, c. 1690.

*HERALDRY*: Crest of the Hawkins family.

These are early examples of the four-pronged type, which occurred in England from about 1675 and for some time competed with the customary three-pronged form, eventually replacing it.

**72** DOUBLE CUP



*MARKS*: Maker's mark: TC in monogram. Marks for London, 1685.

Another double cup by the same maker, 1677, was in the London trade, 1966. Among similar cups is one marked RN, London, 1672, in the Munro Collection at the Henry E. Huntington Library and Art Gallery, San Marino, California (Sotheby's sale catalogue, May 15, 1963, lot 100, illustrated; *English Domestic Silver*, exhibition catalogue, Huntington Library, 1963, no. 39, illustrated). Another double cup, marked RN with mullet below, London, 1674, engraved with the monogram of Henry Mordaunt, second Earl of Peterborough, was formerly in the collection of Colonel Sackville and is now in another private collection. For a porringer by TC, also made in 1685, see no. 73.

**REFERENCE:**

Jackson, E. G. *a. t. M.*, p. 142.

**73 PORRINGER**



**MARKS:** Maker's mark: TC in monogram. Marks for London, 1685.

For a double cup by the same maker, made the same year, see previous number.

**REFERENCE:**

Sotheby's sale catalogue, March 17, 1966, lot 99 (ill.).

**74 NEST OF SILVER-GILT BEAKERS WITH ORIGINAL SHAGREEN CASE**



**MARKS:** Maker's mark: PH in dentated reserve, on each cup and on cover.  
Marks for London, 1688.

Such nests of beakers were rare in England. The idea is borrowed from the German sixteenth-century *Monatsbecher*, frequently decorated with scenes of the Labors of the Months. We are aware of only one other English nest of six tumbler cups and cover, also decorated with matted panels and in the original shagreen case. They are marked RH in shaped shield, c. 1670, and were included in the collection of the Earl of Home (Christie's sale catalogue, June 17, 1919, lot 18). Another nest of beakers (on bases) and covered cup (on spool-shaped foot), maker's mark B, London, 1664, with arms of Nicholas Tufton, third Earl of Thanet, is in the Fogg Art Museum, Cambridge, Massachusetts, as part of the Archibald A. Hutchinson Collection.

**REFERENCE:**

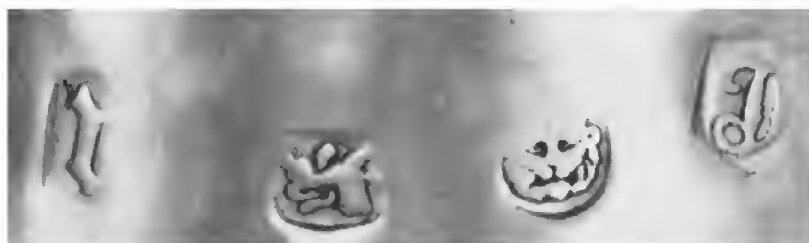
Christie's sale catalogue, April 26, 1967, lot 127 (ill.).

**75 NUTMEG GRATER, cowrie shell and silver**

Unmarked. England, c. 1690.

Nutmeg began to be regularly imported into England after the founding of the East India Company. During the late seventeenth century, when this grater originated, the spice was used not only for its pleasant taste, but for the curative properties it was reputed to possess. Few graters could have been as cleverly devised as this one, in which the natural shell serves as the receiver of the spice, which is then dispensed through a small aperture in front.

**76 Pair of CANDLESTICKS**



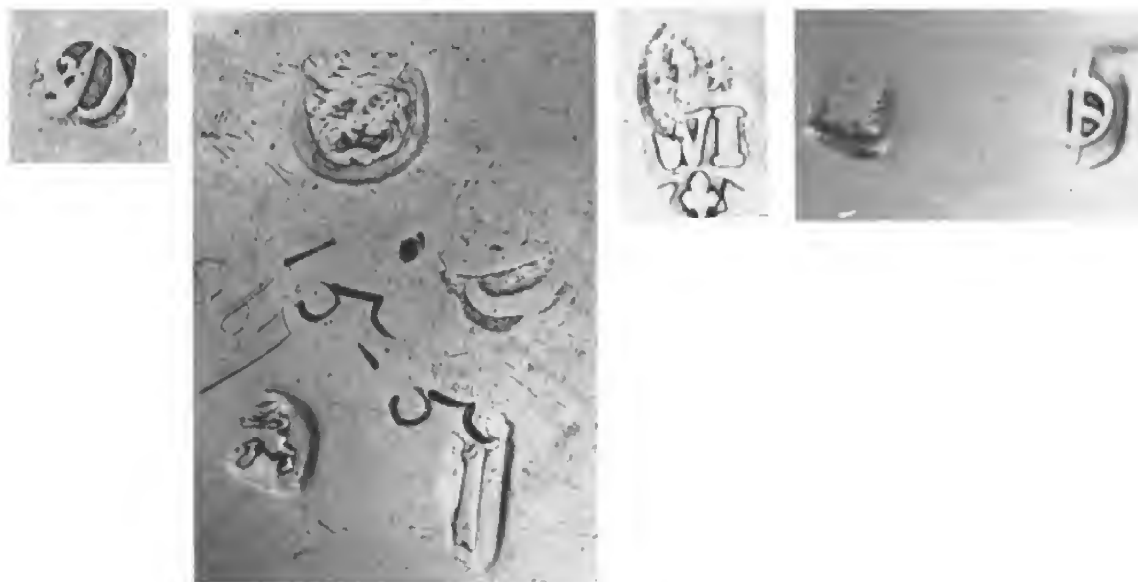
**MARKS:** Maker's mark: TD conjoined. Marks for London, 1686.

For comment on form, see Introduction, page xxiv. A similar but somewhat smaller pair of candlesticks, maker's mark TA, London, 1690, is at Pembroke College, Cambridge. For a covered mug by the same maker, see no. 77 (left).

**REFERENCE:**

Jackson, *E. G. a. t. M.*, p. 143.

77 Pair of COVERED MUGS



**MARKS:** (one) Maker's mark: TD conjoined, on mug and cover. Marks for London, 1688. (Other) Maker's mark: WI (David Willaume), on mug and cover. Britannia standard. Marks for London, 1702.

**HERALDRY:** (one) Arms of Wyndham impaling Gower for Sir Edward Wyndham, second Baronet of Orchard Wyndham, who married in 1687 and died in 1695; (other) arms of Erle impaling Wyndham for General Thomas Erle and his wife Elizabeth Wyndham, sister of Sir Edward Wyndham.

The mug of 1688 presumably passed to Elizabeth Wyndham and in her possession served as a model for the copy of 1702.

**EX COLL.:** J. C. W. Sawbridge-Erle-Drax.

**REFERENCES:**

Jackson, *E. G. a. t. M.*, p. 142.

Christie's sale catalogue, June 15, 1966, lots 64, 65 (ill.).

78 Pair of SILVER-GILT PILGRIM BOTTLES

Unmarked. England, c. 1690.

**HERALDRY:** Arms of Evelyn Pierpoint (1665–1726), first Duke and fifth Earl of Kingston.

For comment on the form, see Introduction, page xxviii. In 1690 Evelyn Pierpoint succeeded his brother William as fifth Earl of Kingston upon Hull; this might have been the occasion for which these bottles were made. A cistern by Philip Rollos, London, 1699, in the Hermitage State Museum, Leningrad, displays the same arms. The present bottles may be compared with a pair of Dutch silver-gilt pilgrim bottles, with arms of the first Duke of Devonshire, made in

The Hague by Adam Loof in 1688 (*Haags Zilver uit vyf Eewen*, exhibition catalogue of Haags Gemeentemuseum, 1967, no. 86, one illustrated). Such a comparison points to the simultaneous flowering of the Huguenot style in Holland and England, the shapes and forms of decoration being accepted in both countries with equal enthusiasm.

**79** Pair of SILVER-GILT TOILET BOXES



**MARKS:** Maker's mark: PH (Peter Harache). Marks for London, 1692.

**HERALDRY:** Arms of Smythe, Somerset, impaling Atkyns.

For comment, see Introduction, page xxxi.

**80** Set of FOUR SAUCERS



**MARKS:** Maker's mark: JR (John Ruslen). Marks for London, 1693.

These are late examples of chinoiserie decoration (Introduction, page xxv), probably engraved by a master of an older generation who preferred his outmoded style to the effortless, flowing ornamental designs that had meantime been published by Jean Bérain in Paris, by Daniel Marot in The Hague, and by Simon Gribelin in London.

**REFERENCES:**

*International Art Treasures Exhibition* (catalogue), Victoria and Albert Museum, 1962, no. 267, pl. 167.

Y. Hackenbroch, "Gribelin's designs engraved on English silver," *The Connoisseur*, CLXVIII, 1968, pp. 136-137, fig. 1.

81 CORDIAL POT



**MARK:** Maker's mark: F<sub>S</sub>S beneath crown. England, c. 1690.

A monogram engraved on the side, WL, is possibly that of William Legge, first Earl of Dartmouth, whose eldest daughter married Sir Walter Wagstaffe Bagot in 1724. The typically French form of the pot, the cut-card decoration, and the maker's mark surmounted by a crown all indicate the Huguenot origin of the anonymous maker. Some of his other work is discussed under no. 82.

**EX COLL.:** Lord Bagot.

**REFERENCE:**

Sotheby's sale catalogue, May 18, 1967, lot 163 (ill.).

82 COVERED BOWL ON STAND, silver gilt



**MARK:** Maker's mark: F<sub>S</sub>S beneath crown, on bowl, cover, and stand. England, c. 1680.

This bowl may have formed part of a traveling set similar to one by the same maker, formerly in the collection of Viscount Monck, inscribed: "A Bartlemew Fairing sent by his Grace the Duke of Ormond to Fridasweed Lady Stephens 1686" (G. B. Hughes, "Silver Tumblers and Travelling Sets," *Country Life*, CXVIII, November 10, 1955, p. 1084, no. 4). The decorative engraving on this set and on our bowl and stand were undoubtedly executed by the same artist and derived from one source of design, either by Simon Gribelin or under his influence. By the same maker, and decorated in a similar manner, is a silver-gilt teapot in the Museum of Fine Arts, Boston, Massachusetts, and a pair of covered cups at Temple Newsam House, Leeds (Hackenbroch reference below, figures 6, 9). Similar engraving is found also on a pair of silver-gilt tazzas, made by Pierre Platel, London, 1704 (Christie's sale catalogue, February 25, 1930, lot 82, illustrated). Belonging to the same group is a silver-gilt beaker, maker T·T, about 1690, in the Victoria and Albert Museum (M. 62-1949).

**REFERENCES:**

Sotheby's sale catalogue, March 24, 1960, lot 12 (ill.).

Y. Hackenbroch, "Gribelin's designs engraved on English silver," *The Connoisseur*, CLXVIII, 1968, p. 140, fig. 7.

83 ÉCUELLE WITH COVER, silver gilt



**MARK:** Maker's mark: DG (Daniel Garnier), on écuëlle and cover. London, dated 1694.

A rare English example of the French écuëlle with cover, which Huguenot silversmiths introduced into England, though usually without the plate beneath that always accompanied the écuëlle in France. The earlier English type that corresponds, smaller, without a cover, and with one handle only, is illustrated by a porringer of 1685 (no. 73). The French prototype is represented by a silver-gilt écuëlle, made by Claude Ballin, Paris, 1674, in the Farrer Collection in the Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, 1924, pl. 92); a later English example, made by the Huguenot master Pierre Platel, London, 1704, is illustrated in Hayward, *Huguenot Silver*, no. 69A.

**EX COLL.:** Sir John Noble.

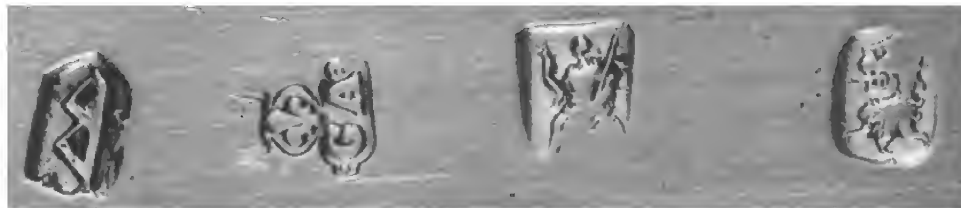
**REFERENCES:**

Christie's sale catalogue, July 18, 1901.

Property of the Rt. Hon. Michael Noble, M.P. Christie's sale catalogue, December 13, 1967, lot 29 (ill.).

*Christie's Review of the Year*, 1967-1968, p. 147 (ill.).

84 INKSTAND



**MARKS:** Maker's mark: GA (Daniel Garnier), on cover, drawer, twice on base. Britannia standard. Marks for London, 1697.

**HERALDRY:** Crest of John Henry Upton (1776-1806), second Baron Templeton.

Originally called a standish, this type of inkstand was frequently designed as a box with drawers. For a similar inkstand by William Lukin, c. 1770, see Jackson, *H. of E. P.*, vol. II, p. 903, fig. 1180.

**REFERENCE:**

*The British Antique Dealers' Association Golden Jubilee Exhibition* (catalogue), Victoria and Albert Museum, 1968, no. 41, pl. 12.



85 MONTEITH



**MARKS:** Maker's mark: O in reserve. Marks for London, 1695.

**HERALDRY:** Achievement of John Hoo, Serjeant-at-law (granted 1716) of Staffordshire.

The scalloped border of this bowl is an ornamental variation of the monteith rims fitted with indentations in which glasses could be hung. In later examples these rims are usually removable. The name monteith is said to have been given to this form of bowl after a Scot named Monteith who wore a cloak with scalloped border. Such bowls were fashionable from about 1690 until the early years of the reign of George I.

A similar bowl, maker Charles Overing, London, 1699, is illustrated in Christie's sale catalogue, June 26, 1930, lot 55.

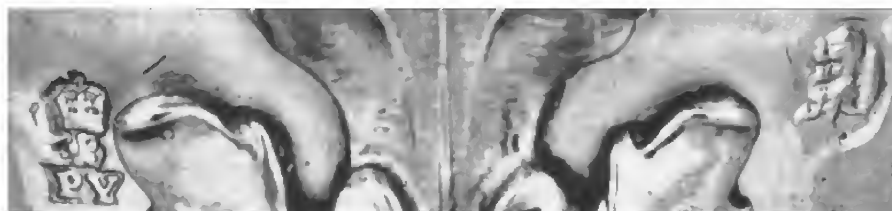
**REFERENCES:**

Sotheby's sale catalogue, April 8, 1948, lot 149 (ill.).

Watts, O.E. S., pl. 59B.

Jessie McNab, "The Legacy of a Fantastical Scot," *Metropolitan Museum of Art Bulletin*, February 1961, pp. 174-175, fig. 3 and cover.

86 Pair of ANDIRONS, silver and iron



**MARKS:** Maker's mark: PY (Benjamin Pyne). Britannia standard. Marks for London, 1697.

The basic design of these andirons is closely related to French prototypes, as seen in engraved pattern books for silversmiths, such as *Nouveaux livre de Chenest*, engraved by J. Cotelle, Paris, about 1700 (Introduction, fig. 15). The greater restraint of the applied ornament would seem to indicate the taste of the English silversmith, and equally so that of his English patrons. A similar pair of andirons was included in a sale at Sotheby's, November 17, 1937, lot 26.

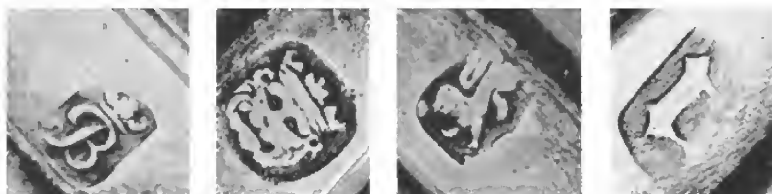
**EX COLL.:** Sir Giles Sebright.

**REFERENCES:**

Sebright Heirlooms Sale Catalogue, Christie's, May 20, 1936, lot 130 (ill.).

Sebright Collection Sale Catalogue, Christie's, May 5, 1937, lot 97 (ill.).

87 SILVER-GILT SNUFFERS, EXTINGUISHER, AND STAND

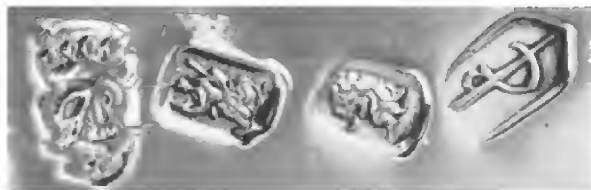


**MARKS:** Maker's mark: B crowned (John Bernard?), on snuffers and stand. Marks for London, 1690.

**HERALDRY:** Arms of Elizabeth Littleton of Pillaton Hall, daughter of Sir Edward Littleton, second baronet.

A similar snuffers and stand, maker Thomas Brydon, London, 1697, is in the Assheton Bennett Collection, City Art Gallery, Manchester (Hayward, *Huguenot Silver*, fig. 76B).

88 SNUFFERS AND STAND



**MARKS:** Maker's mark: AL joined in script with crown above and mullet below, on snuffers and stand. Britannia standard. Marks for London, 1700.

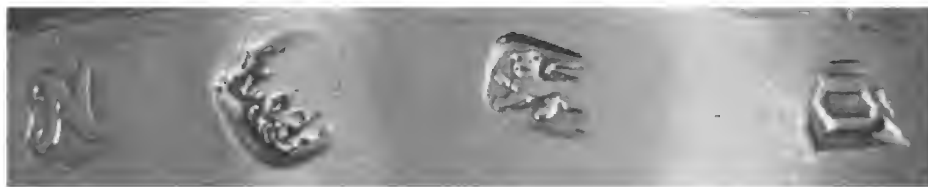
Among similar snuffers with stand is a set by Anthony Blatchford, London, 1704, in the Assheton Bennett Collection, City Art Gallery, Manchester (Mulliner, *The Decorative Arts of England, 1660-1780*, fig. 126; Hayward, *Huguenot Silver*, fig. 76A).

**REFERENCES:**

Christie's sale catalogue, April 14, 1929, lot 128 (ill.).

Sotheby's sale catalogue, November 17, 1937, lot 50 (ill.).

89 CASTERS, set of three



**MARKS:** Maker's mark: AN conjoined (Anthony Nelme), on casters and tops. Marks for London, 1684.

This is the earliest work by Anthony Nelme in the collection. Another set of three casters, also with perforated base but with reeded body, made by Anthony Nelme in 1683, is in the Assheton Bennett Collection, City Art Gallery, Manchester.

90 CHAMBER STICK

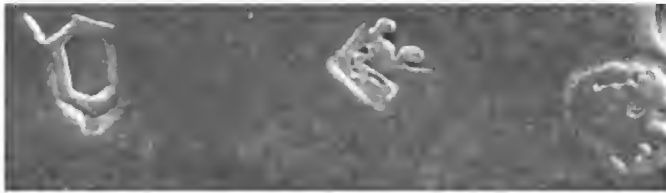


*MARKS:* Maker's mark: ANe (Anthony Nelme). Britannia standard. Marks for London, 1699.

*REFERENCE:*

Sotheby's sale catalogue, November 3, 1966, lot 77 (ill.).

91 TOILET MIRROR



*MARKS:* Maker's mark: ANe (Anthony Nelme), on crest and beneath each section of frame. Britannia standard. Marks for London, 1691.

*HERALDRY:* Arms of a daughter of Richard Taylor of Wallingwells, Yorkshire, quartering Gec.

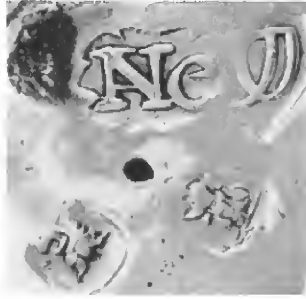
This mirror was part of a toilet service that was complete until the Hearst sale. An almost identical mirror, with the arms of Elizabeth Pollen of West Court, Finchamstead, Wokingham, formed part of a toilet service made by Anthony Nelme in 1694 (*Art Treasures Exhibition*, Christie's, 1932, no. 629, illustrated).

*EX COLL.:* Sir Archibald White, Baronet; the Hon. Mrs. Esmond Harmsworth; W. R. Hearst, St. Donat's Castle, Wales.

*REFERENCES:*

Collection of Mrs. Esmond Harmsworth, Christie's sale catalogue, July 10, 1935, lot 49 (ill.). Hearst Collection Sale Catalogue, Christie's, December 14, 1938, lot 68 (ill.).

92 SPONGE BOX

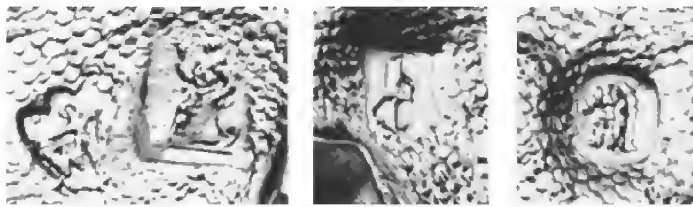


**MARKS:** Maker's mark: ANe (Anthony Nelme). Britannia standard. Marks for London, 1713.

**HERALDRY:** Crest of the Stone family, London.

This sponge box probably formed part of a toilet service. Sponge boxes were usually accompanied by almost identical soapboxes, except that the hinged cover of the latter was without perforation. They were frequently part of large toilet services, the fashion for which originated in France. Huguenot silversmiths introduced the services into England. Compare the Irish sponge box, no. 150.

93 Pair of SCONCES



**MARKS:** Maker's mark: WA (Joseph Ward). Britannia standard. Marks for London, 1700.

Sconces were used in England from early times. They gained particular popularity during the reign of Charles II, when some were made of brass and enamel, known as "Surrey enamel." Examples are included in *English Furniture with Some Furniture of Other Countries*, The Collection of Irwin Untermyer, III, 1958, pl. 154. Those made of silver were usually embossed, featuring putti among floral motifs and ciphers or crests. The decoration of the present sconces follows the Dutch-inspired style of the William and Mary period. The abundance of ornament seen here was soon to give way to the classical restraint of the Queen Anne period.

A pair of sconces identical with these, engraved with the arms of the West family, made by Joseph Ward in the same year, 1700, was owned by F. H. Woodroffe in 1901 (*Exhibition of Silversmiths' Work*, catalogue, Burlington Fine Arts Club, London, 1901, pl. C, fig. 2).

**EX COLL.:** Earl of Carnarvon; H. H. Mulliner.

**REFERENCE:**

H. H. Mulliner, *The Decorative Arts of England, 1660–1780*, fig. 80.

94 TRAVELING CLOCK

Unmarked. Works signed by I. Paulet. London, 1700–1710.

The engraved and pierced decoration follows the designs of Simon Gribelin (Introduction, fig. 12). Two similar clocks with works signed by I. Paulet are, one, in the Victoria and Albert Museum (M. 420–1869), the other in the Winthrop Collection, Fogg Museum of Art, Cambridge, Massachusetts.

EX COLL.: Percival Griffiths; Geoffrey Bowes-Lyon.

REFERENCES:

R. W. Symonds, *English Furniture from Charles II to George II*, New York, 1929, fig. 68.

Christie's sale catalogue, December 10, 1953, lot 9 (ill.).

*Antiquarian Horology*, vol. I, March 1954, p. 20.

Macquoid and Edwards, *Dictionary of English Furniture*, 2nd ed., 1954, vol. I, p. 131, fig. 19.

*The Connoisseur*, CXXXIII, January–June 1954, p. 52 (ill.).

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1955, no. 205 (ill.).

*English Furniture with Some Furniture of Other Countries*, The Collection of Irwin Untermyer, vol. III, 1958, pl. 10, figs. 14, 15.

R. H. Graveson, "The Winthrop Clocks," *The Connoisseur*, CXLIX, 1962, pp. 216, 217.

Y. Hackenbroch, "Gribelin's designs engraved on English silver," *The Connoisseur*, CLXVIII, 1968, pp. 143, 144, fig. 18.

95 POCKET CANTEEN WITH ORIGINAL SHAGREEN CASE



MARKS: Makers' marks: Cup: Ov (Charles Overing). Handles: T·T beneath crown. Marrow spoon: EH with pellet below. Britannia standard (cup). Marks for London, 1700 (cup).

Charles Overing specialized in the making of traveling sets, or pocket canteens as they were then called, assisted by specialists who furnished the flatware. For another set by Overing, made in 1701, see G. B. Hughes, "Silver Tumblers and Travelling Sets," *Country Life*, CXVIII, 1955, p. 1085, no. 5 (illustrated). In the Victoria and Albert Museum is a set by the maker T·T beneath a crown (M. 62–1949), discussed and illustrated by Hackenbroch (see reference below). Two sets by the master F<sub>5</sub>S beneath a crown may be compared: one, with tumbler inscribed "A Bartlemew Fairing sent by his Grace the Duke of Ormond to Fridasweed Lady Stephens 1686," is illustrated (no. 4) in the Hughes article cited above; the other is illustrated in Sotheby's sale catalogue of November 3, 1966, lot 84. (For works by F<sub>5</sub>S in this collection, see nos. 81, 82.)

The hunting scenes engraved on the cup would seem to have been inspired by contemporary English book illustrations. For comparison with a contemporary German pocket canteen, made at Nuremberg about 1695, see Christie's sale catalogue of July 5, 1961 (Property of C. Heber-Percy), lot 49 (illustrated).

*EX COLL.*: Sir John Noble.

*REFERENCES:*

Jackson, *E. G. a. t. M.*, p. 154.

Christie's sale catalogue, December 12, 1951, lot 100 (ill.).

Y. Hackenbroch, "Gribelin's designs engraved on English silver," *The Connoisseur*, CLXVIII, 1968, p. 140, fig. 4.

96 OVAL SILVER-GILT CUP



*MARKS*: Maker's mark: SM (John Smith). Britannia standard. Marks for London, 1703.

*HERALDRY*: Arms of a wife of the Percy family.

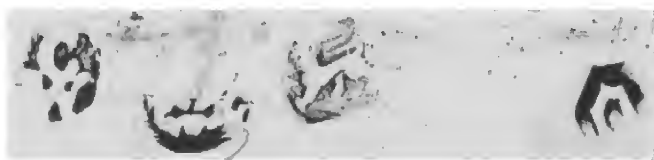
This cup may have belonged to a traveling set. It shows the happy combination of a typically English form and superb Huguenot engraving in the style of Simon Gribelin (Introduction, figs. 11-13).

*EX COLL.*: Jerome Kern.

*REFERENCE:*

Y. Hackenbroch, "Gribelin's designs engraved on English silver," *The Connoisseur*, CLXVIII, 1968, p. 141, fig. 10.

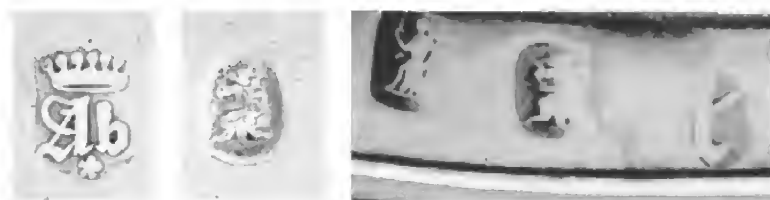
97 TOBACCO BOX



*MARKS*: Maker's mark: C over W, on box and cover. Marks for London, 1691.

*HERALDRY*: Arms of the Blake family of Wiltshire (?).

98 TOBACCO BOX



**MARKS:** Maker's mark: Ab beneath crown (John Abbot), on box and cover. Britannia standard. Marks for London, 1706.

**HERALDRY:** Achievement of the Salter family.

**REFERENCE:**

Sotheby's sale catalogue, March 28, 1935, lot 117 (ill.).

99 Pair of SALVERS ON FOOT, silver gilt



**MARKS:** Maker's mark: MO (Andrew Moore), on salvers and feet. Britannia standard. Marks for London, 1703.

**HERALDRY:** Arms of the Methuen family.

Sir John Methuen (1650–1706) concluded a treaty with Portugal, known as the Methuen Treaty, the year these salvers were made. (For some of the ambassadorial plate of his son, Sir Paul Methuen, see nos. 132, 133.) Andrew Moore enjoyed the patronage of the English royal family. He furnished the table and looking-glass frame, from a suite of silver furniture, presented to William III by the City of London about 1690 and now at Windsor Castle. In 1696 he made a pair of andirons displaying the monarch's cipher, now at Buckingham Palace, and in 1697, the silver-gilt sconce, also with William III's cipher, included in the Sneyd heirlooms (Christie's sale catalogue, June 24, 1924, lot 73, illustrated; J. Hayward, "Silver Furniture—III," *Apollo*, LXVII, 1958, pp. 153–154, figs. 1–3; Hayward, *Huguenot Silver*, pls. 84, 85 A and B).

**EX COLL.:** Methuen family, 1920; W. R. Hearst, 1965.

**REFERENCE:**

The Methuen Collection, Christie's sale catalogue, February 20, 1920, part of lot 62, which

included a pair of double-handled cups with covers, eight smaller salvers, and twenty-four plates by Andrew Moore and John Gibbons, all of the year 1703.

100 COVERED JUG



*MARKS:* Maker's mark: TB (Thomas Boulton), on jug and cover. Marks for Dublin, 1704.

*HERALDRY:* Unidentified crest.

*REFERENCES:*

Christie's sale catalogue, December 7, 1922, lot 69.

Christie's sale catalogue, December 11, 1923, lot 40.

101 TWO-HANDLED CUP WITH COVER



*MARKS:* Maker's mark: TB (Thomas Boulton), on cup and cover. Marks for Dublin, 1696.

*HERALDRY:* Arms of Baron Baltimore, absolute lord and proprietor of Maryland and Avalon (Newfoundland) in America.

An almost identical though larger covered cup by Thomas Boulton, Dublin, 1694, was once in the G. W. Panter collection of Irish silver (Sotheby's sale catalogue, July 18, 1929, lot 61, illustrated). For a covered jug by this maker, Dublin, 1704, see no. 100.



**102 SUGAR BOWL WITH COVER**



**MARKS:** Maker's mark: JC (John Clifton), on bowl and cover. Marks for Dublin, 1714.

**HERALDRY:** Unidentified crest.

This hexagonal bowl with stepped cover is typical of Dublin productions during the early eighteenth century, in contrast to London sugar bowls, which are usually less high and of plain, hemispherical form. A similar bowl with cover, also Dublin, 1714, but without maker's mark, is in the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (*Old Silver Bowls and Dishes*, catalogue, 1964, pl. 1).

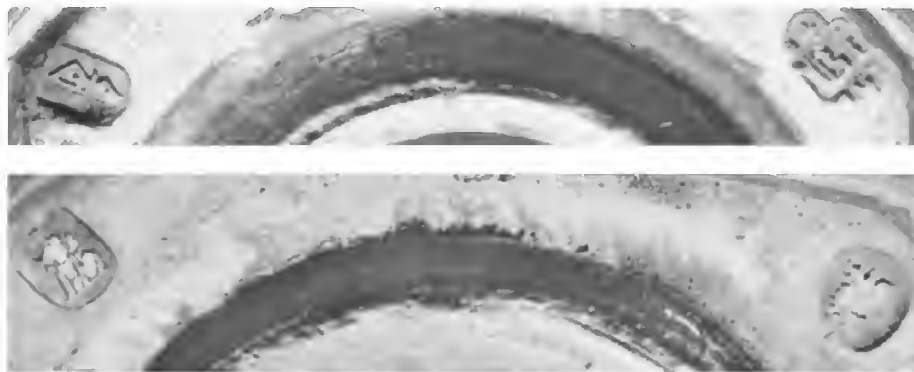
**EX COLL.:** Kurt Ticher.

**EXHIBITED:** National Museum of Ireland, Dublin, until 1954.

**REFERENCE:**

Christie's sale catalogue, April 18, 1944, lot 124 (ill.).

**103 Pair of DRESSING-TABLE CANDLESTICKS**



**MARKS:** Maker's mark: Bi (Joseph Bird). Britannia standard. Marks for London, 1705.

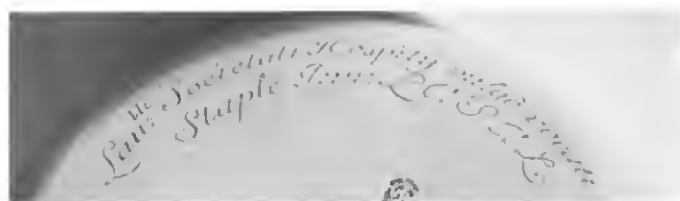
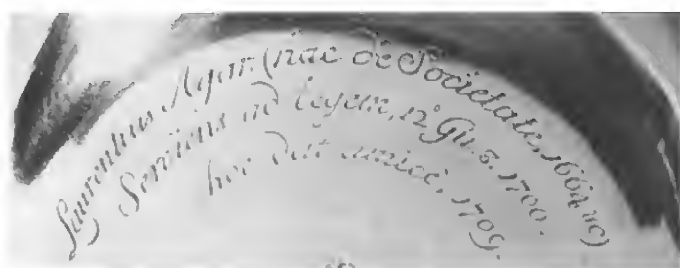
**HERALDRY:** Unidentified crest.

Also by Joseph Bird, London, 1700 and 1701, are four candlesticks and a snuffer stand in the Farrer Collection, Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, p. 24, pl. 13).

**REFERENCE:**

Sotheby's sale catalogue, December 13, 1962, lot 151 (ill.).

**104 TUMBLER CUP with gilded interior**



**MARKS:** Maker's mark: WA (Joseph Ward). Britannia standard. Marks for London, 1708.

**HERALDRY:** Badge of Staple Inn.

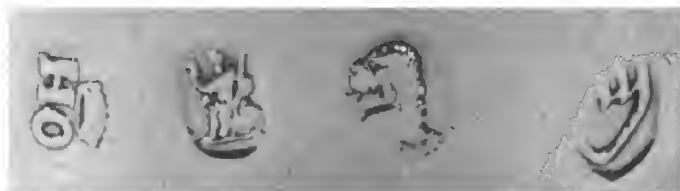
**INSCRIPTION:** (on bottom) Laurentius Agar. (hac de Societate, 1664 &c)/Serviens ad legem, 12<sup>o</sup> Gu:3. 1700./hoc dat amice, 1709./Lau.<sup>bli</sup> Societati Hospitij vulgo vocati/Staple Inn: LASAL. (Translation:) Laurence Agar (of this Society, 1664 etc.)/Serjeant-at-law, 12<sup>th</sup> June [?], 1700/gives this in friendship, 1709/to the Worshipful Society of the Hostel commonly called/Staple Inn: LASAL [possibly standing for Laurence Agar, Serjeant-at-law].

The Agar family came from Yorkshire. In the Gray's Inn Register for 1677 is mentioned "Laurence Agar, late of Staple Inn, Gent."; and again, 1705, "Laurence Agar, Gent., third son of William Agar, late Earswick, Yorkshire, Gent., deceased." Staple Inn had been bought from the Staplers in 1529 by the Benchers of Gray's Inn, to provide accommodation for law students, and the badge of the Inn, a woolsack, was then taken over by the lawyers.

Tumbler cups, with rounded bottom, were raised and beaten from a circular sheet of silver. They are distinguished by their simplicity, and they offer splendid opportunities for the display

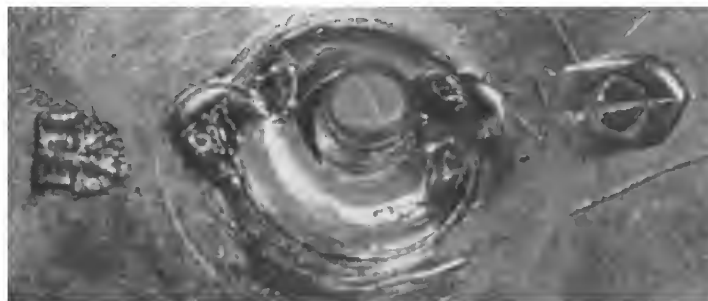
of engraved armorials. The cartouche on the present cup resembles some of the designs for ironwork in Jean Tijou's *A New Booke of Drawings*, published in London in 1693 (Introduction, fig. 14). Tijou was employed for a time by the first Duke of Devonshire at Chatsworth, and his designs may have become well known in England. A similar cup by Samuel Dell, London, 1692, is in the Museum of Fine Arts, Boston, Massachusetts (33.81), and an oval one, mark T·T beneath a crown, undated, is in the Metropolitan Museum (33.120.39).

# 105 FEEDING CUP



**MARKS:** Maker's mark : HO (Thomas Holland). Britannia standard. Marks for London, 1707. A similar feeding cup, London, 1683, was formerly in the collection of Sir John Noble (Christie's sale catalogue, June 3, 1935, lot 107, illustrated).

# 106 Pair of SILVER-GILT SCONCES



**MARKS:** Maker's mark : LI (Isaac Liger), on backplates, clips, branches, drip pans, and sconces. Britannia standard. Marks for London, 1709.

The monograms are later additions.

## REFERENCES:

Hayward, *Huguenot Silver*, no. 72 B (one ill.).

Sotheby's sale catalogue, February 20, 1964, lot 16 (ill.).

107 Pair of TAPERSTICKS



*MARKS:* Maker's mark: Me (Thomas Merry). Britannia standard, Marks for London, 1710.

*HERALDRY:* Arms of a daughter of the Rider family of Stroud, Gloucestershire.

Tapersticks are miniature candlesticks, believed to have been primarily for the melting of sealing wax. The maker's mark on this and the following pair of tapersticks has been identified by A. G. Grimwade as the mark of Thomas Merry. A London silversmith who specialized in the making of tapersticks, candlesticks, and snuffers, Merry was hitherto unknown.

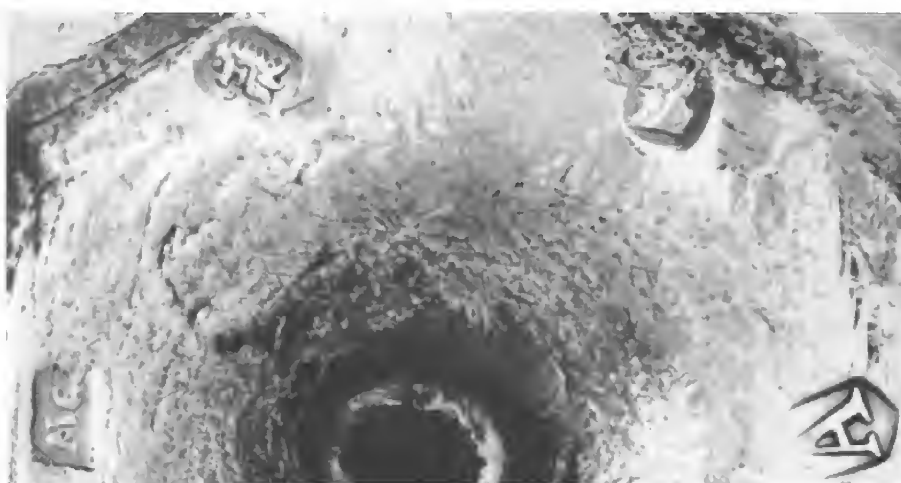
*EX COLL.:* Sir George Holford, Gloucestershire; Arthur M. Nowak.

*REFERENCES:*

Nowak Collection Sale Catalogue, American Art Association, March 17, 1934, lot 51 (ill.).

Parke-Bernet sale catalogue (property from the estate of Lucy Wortham James and others), November 30, 1940, lot 470 (ill.).

108 Pair of TAPERSTICKS



*MARKS:* Maker's mark: Me (Thomas Merry). Britannia standard. Marks for London, 1716.

*HERALDRY:* Crest of the Bullman family.

A similar taperstick, very likely also by Thomas Merry, London, 1712, is in the Philadelphia Museum of Art (27-84-5). Another, by Paul de Lamerie, London, 1723, is in the Museum of Fine Arts, Boston (35.1612).

*REFERENCE:*

*The XVIIIth Century* (exhibition catalogue), Montreal Museum of Fine Arts, 1950, no. 168.

**109** SILVER-GILT DESSERT PLATES, set of twelve



*MARKS:* Makers' marks: BA (John Backe), on nine; Wi (John Wisdom), on three. Britannia standard. Marks for London, 1702.

*HERALDRY:* Arms of Bertie with Wynn in pretence. Robert Bertie, son of the third Earl of Lindsey, was created Marquess of Lindsey in 1706 and, having been one of the Lord Justices in the absence of George I in Hanover in 1715, was created Duke of Ancaster in July of that year. In 1718 he married Mary, daughter and sole heir of Sir Richard Wynn, fourth Baronet of Gwydyr.

*EX COLL.:* the Duke of Ancaster; Colonel Shuttleworth, Old Warden Park, Biggleswade, Bedfordshire.

*REFERENCES:*

Sotheby's sale catalogue, January 31, 1963, lot 158 (six ill.).

*The Ivory Hammer. The Year at Sotheby's, 1962-63*, p. 168 (one of six ill.).

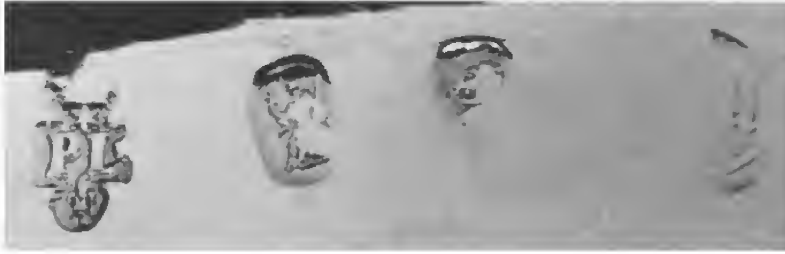
**110** OVAL DISH



*MARKS:* Maker's mark: PL (Pierre Platel). Britannia standard. Marks for London, 1702.

*HERALDRY:* Unidentified crest.

### III TWO-HANDLED OVAL CUP WITH COVER



**MARKS:** Maker's mark: PL (Pierre Platel), on cup and cover. Britannia standard. Marks for London, 1707.

**HERALDRY:** Arms of Bridges; on opposite side, crest with Negro's head.

A similar but round two-handled cup with cover by Pierre Platel, London, 1705, is in the Ashmolean Museum, Oxford (Hayward, *Huguenot Silver*, no. 6, illustrated).

**EX COLL.:** Mrs. J. G. Protheroe-Beynon.

**REFERENCES:**

Christie's sale catalogue, February 15, 1967, lot 124 (frontispiece).

*Christie's Review of the Year*, 1966-67, p. 138 (ill.).

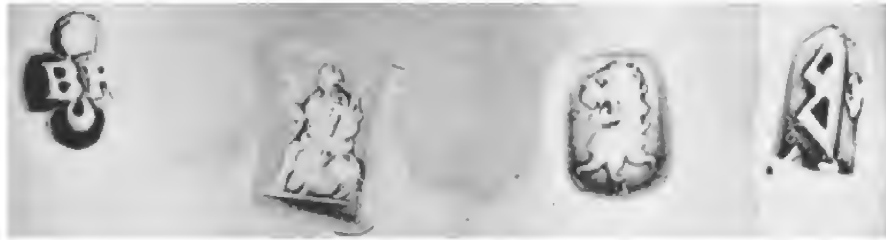
### II2 TEAPOT



**MARKS:** Maker's mark: PL (Pierre Platel), on pot and cover. Britannia standard. Marks for London, 1704.

Pot and cover are engraved with the same cipher in cartouche; another, on the opposite side of the pot, was added in the eighteenth century. The faceted swan-neck spout with hinged cover occurs on a similar teapot (on lampstand) by Simon Pantin, London, 1705, in the Victoria and Albert Museum (M. 172 to 172b-1919) (Hayward, *Huguenot Silver*, no. 40 A, illustrated), and on a teapot by Benjamin Pyne, London, 1707 (on lampstand by Isaac Liger), in the Lipton Tea Collection, New York (J. Banister, *English Silver*, pl. 45).

**113 CHOCOLATE POT**



**MARKS:** Maker's mark: BR (Benjamin Bradford), on pot and cover. Britannia standard. Marks for London, 1697.

**HERALDRY:** Unidentified crest.

**EXHIBITED:** Philadelphia Museum of Art, "Period Silver in Period Settings," 1946.

**114 CHOCOLATE POT**



**MARKS:** Maker's mark: CO (Robert Cooper), on pot and cover. Britannia standard. Marks for London, 1705.

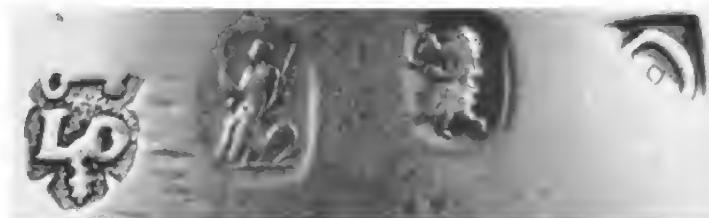
Two similar chocolate pots by Robert Cooper are known. One of 1703 is in the collection of Mrs. E. S. Webster, Boston, Massachusetts; the other, 1705, was illustrated in Sotheby's sale catalogue, March 9, 1931, lot 68. An almost identical chocolate pot, maker William Lukin, 1702, is in the Burrell Collection, Glasgow (G. Taylor, *Silver*, pl. 28). One by Anthony Nelme, London, 1701, intended for coffee, is in the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

**EX COLL.:** John Mallet.

**REFERENCE:**

Jackson, *H. of E. P.*, vol. I, fig. 291.

**115 CHOCOLATE POT**



**MARKS:** Maker's mark: LO (Nathaniel Locke). Britannia standard. Marks for London, 1708.

**HERALDRY:** Achievement of William Bickford of Dunsland, Devon, and his wife (married 1708), Bridget Tremayne of Sydenham, Damarel, Devon.

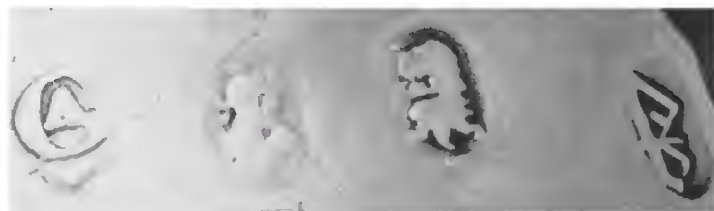
Lions couchant, occasionally found supporting tankards (no. 51), are exceedingly rare in combination with chocolate pots; we are aware of no other example.

**REFERENCES:**

Sotheby's sale catalogue, May 4, 1961, lot 77 (frontispiece).

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1967, no. 210 (ill.).

**116 COFFEEPOT**



**MARKS:** Maker's mark: G enclosing A (Francis Garthorne), on pot and cover. Britannia standard. Marks for London, 1705.

**HERALDRY:** Arms of Ridley, Northumberland; also a later crest.

**EX COLL.:** Richard F. Dennis.

**REFERENCES:**

Christie's sale catalogue, July 13, 1966, lot 176 (ill.).

*Christie's Bi-Centenary Review of the Year, 1766-1966*, pl. 115.

**117 COFFEEPOT**



**MARKS:** Makers' marks: Ti (Robert Timbrell); Be (Benjamin Bentley). Britannia standard. Marks for London, 1712.

**HERALDRY:** Arms probably of the Cantelupe family, descendants of Thomas de Cantelupe, Bishop of Hereford from 1275 to 1282. The crest seems to be recorded only for a family named Blount.

Some early coffeepots have the handle, like this one, at a right angle to the spout. In most of the later ones the handle is opposite the spout. A similar octagonal coffeepot by the same makers, 1714, is in the Folger Coffee Company Collection. It is placed on a lampstand by Isaac Liger, 1709 (*The Folger Coffee Company Collection of Antique English Silver Coffee Pots*, William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, p. 15, illustrated).



**118 COVERED JUG**



**MARKS:** Maker's mark: CH (John Chartier), on jug and cover. Britannia standard. Marks for London, 1711.

**HERALDRY:** Arms of a daughter of the Wynne family of Peniarth in Monmouthshire.

**INSCRIPTION:** (on bottom) THE LEGACY OF JOHN WILLIAMS, OF REVELVACK.

A similar jug by John Chartier, London, 1706, is in the collection of the Folger Coffee Company (*The Folger Coffee Company Collection of Antique English Coffee Pots*, William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, no. 14, illustrated).

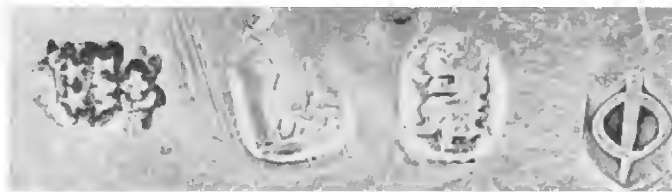
**119 Pair of DISHES**



**MARKS:** Maker's mark: EW (Edward Workman). Marks for Dublin, 1714.

**HERALDRY:** Unidentified crest.

**120** Pair of SPICE BOXES with gilded interiors



**MARKS:** Maker's mark: WI (David Willaume). Britannia standard. Marks for London, 1709.

**HERALDRY:** Arms of George Pochin of Bourne, Lincolnshire, and his wife, Eleanor Frances, daughter of Sir Wolstan Dixie of Market Bosworth, Leicestershire.

The typically French form of these spice boxes was introduced into England by Huguenot silversmiths. Similar French boxes include a pair in the Louvre by the Paris silversmith Sébastien Le Blond (*Catalogue de l'orfèvrerie du XVIIe, du XVIIIe et du XIXe siècle*, Paris, 1958, no. 13, pl. XXI), and a single box by Marcoult Langlois, Paris, 1719 (formerly in the Jean Bloch Collection, Palais Galliera sale catalogue, Paris, June 13, 1961, lot 38; Dennis, no. 25, illustrated), and a box by Nicholas Mahon, Paris, 1723, in the Metropolitan Museum (48.187.273a, b; Dennis, no. 238, illustrated). A similar English box, maker Anne Tanqueray, London, 1728, is in the Victoria and Albert Museum (M. 181-1913).

**REFERENCE:**

*The British Antique Dealers' Association Golden Jubilee Exhibition* (catalogue), Victoria and Albert Museum, 1968, no. 43, pl. 14 (one of the pair).

**121** TEAPOT



**MARKS:** Maker's mark: WI (David Willaume), on pot and cover. Britannia standard. Marks for London, 1718.

**EX COLL.:** Jerome Kern.

**122 SALVER**



*MARKS:* Maker's mark: DW (David Willaume, Jr.). Marks for London, 1728.

*HERALDRY:* Achievement of Richard Howe (1725–1799), created earl in 1782.

*EX COLL.:* Earl Howe, 1933; Perry Belmont, 1936.

*REFERENCES:*

Christie's sale catalogue, December 6, 1933, lot 114 (ill.).

Belmont Collection Sale Catalogue, American Art Association, March 26–28, 1936, lot 508 (ill.).

**123 TEAPOT**



*MARKS:* Maker's mark: FL (William Fleming), on pot and cover. Britannia standard. Marks for London, 1717.

*HERALDRY:* Arms of a daughter of the Shapleigh family of Devon and Cornwall.

**124 KETTLE AND LAMPSTAND**



*MARKS:* Maker's mark: Lu (William Lukin) on kettle, repeated three times on stand. Britannia standard. Marks for London, 1710.

*HERALDRY*: Unidentified arms.

A similar large kettle and lampstand by Lukin, London, 1722, is in the Archibald A. Hutchinson Collection, Fogg Art Museum, Cambridge, Massachusetts (114.20).

*EX COLL.*: Mary Strong Shattuck.

*REFERENCE*:

Shattuck Collection Sale Catalogue, American Art Association, October 17-19, 1935, lot 474 (ill.).

125 Pair of WINE COOLERS



*MARKS*: Maker's mark: Lu (William Lukin). Britannia standard. Marks for London, 1716.

*HERALDRY*: Arms of Sir Robert Walpole (1676-1745), created Earl of Orford in 1742, impaling those of his wife, Catherine, daughter of Sir John Shorter of Bybrook, Kent, Lord Mayor of London.

These wine coolers were made for Sir Robert Walpole, Prime Minister of England, and were inherited by his son Horace Walpole. They are described in the Sale Catalogue of Strawberry Hill as "A pair of splendid octagon WINE COOLERS, chased rose flower tablets, arabesque borders and scroll handles." They fetched £208 17s. 9d. The shape is based on French prototypes as illustrated by a pair of similar silver-gilt "cache-pots" in the Louvre (*Catalogue de l'orfèvrerie du XVIIe, du XVIIIe et du XIXe siècle*, Paris, 1958, pl. VIII, no. 24, described as "Paris, end of the seventeenth century"). William Lukin, of English origin, may have employed Huguenot silversmiths who suggested to him, and possibly executed for him, these wine coolers in the French taste.

A pair of similar wine coolers, of attenuated octagonal shape, is in the Philadelphia Museum of Art, one (59-151-7) with the maker's mark of Pierre Platel, London, 1703; the other (59-151-8) with that of his pupil, Paul de Lamerie, London, 1716. A similar cooler, maker David Willaume, London, 1718, was in "Queen Charlotte's Loan Exhibition of Old Silver," Seaforth House, London, 1929 (catalogue no. 461, pl. 69).

*EX COLL.*: Robert Walpole, Lord Orford; Horace Walpole; Bertram, fifth Earl of Ashburnham; the Marchioness of Cholmondeley, Houghton Hall, King's Lynn.

*EXHIBITED*: "Old London," 45 Park Lane, London, 1938, no. 141.

*REFERENCES*:

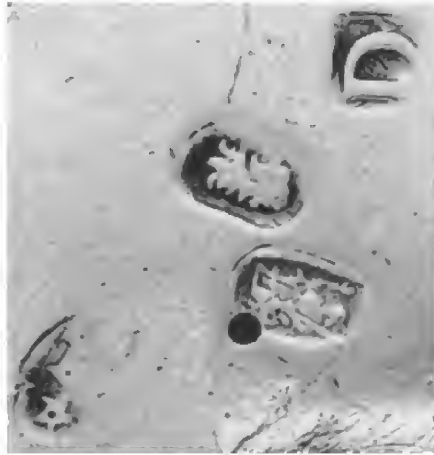
Sale Catalogue of the Contents of Strawberry Hill, May 6, 1842, lot 127, p. 122.

Ashburnham Collection Sale Catalogue, Christie's, March 24, 1914, lot 59 (ill.).

*Catalogue of a Loan Exhibition of Old English Plate*, 25 Park Lane, London, 1929, no. 760, pl. 55.

W. W. Watts, "Silver in the 'Old London' Exhibition," *Apollo*, XXVII, April 1938, p. 189 (ill.).  
 Cholmondeley Sale Catalogue, Sotheby's, November 2, 1950, lot 150 (ill.).  
*Apollo*, LIII, no. 306, August 1950, p. 45, fig. 8.  
 R. Came, *Silver*, p. 80, fig. 60.

**126**    **TEAPOT**



**MARKS:** Maker's mark: FO (Thomas Folkingham). Britannia standard. Marks for London, 1719.

**HERALDRY:** Arms of Clayton impaling Hickling, of Adington, Lancashire.

A similar teapot, maker James Smith, London, 1719, is in the Victoria and Albert Museum (M. 228-1939).

**REFERENCE:**

Sale catalogue of the Brokaw, Mallison, and other collections, Parke-Bernet Galleries, February 5, 1938, lot 39 (ill.).

**127**    **SALVERS, three of a set of six**



**MARKS:** Maker's mark: FO (Thomas Folkingham), on each salver. Britannia standard. Marks for London, 1719.

**HERALDRY:** Arms of Thomas Crosse, M.P. for Westminster, created baronet in 1713.

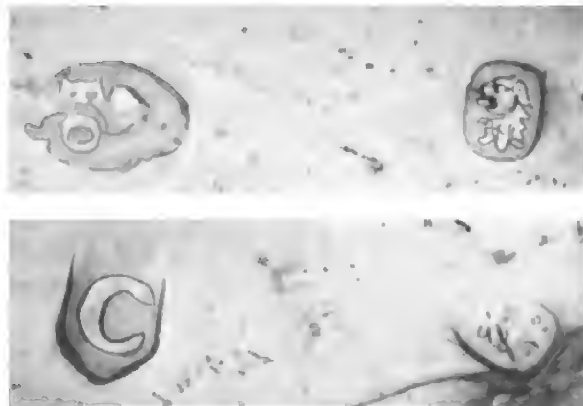
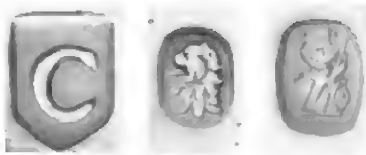
*REFERENCES:*

Christie's sale catalogue, December 17, 1930, lot 37 (five ill.).

*Christie's Season 1931*, p. 150 (five ill.).

Christie's sale catalogue, July 21, 1954, lot 61 (five ill.).

**128** CANDLESTICKS, set of six



*MARKS:* Maker's mark: FO (Thomas Folkingham). Britannia standard. Marks for London, 1715, on one of larger pair; on the other, maker's mark only, struck four times. On the other four candlesticks, maker's mark and marks for London, 1718.

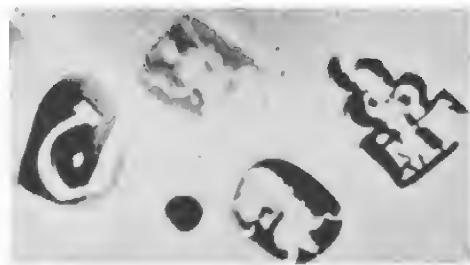
*HERALDRY:* Unidentified crests.

For a similar set of four large candlesticks (height 6¼ in.) by Thomas Folkingham, London, 1720, see Sotheby's sale catalogue, March 15, 1962, lot 134, frontispiece.

*REFERENCE:*

Christie's sale catalogue, April 12, 1967, lot 120 (set of 1715 ill.).

**129** KETTLE AND LAMPSTAND



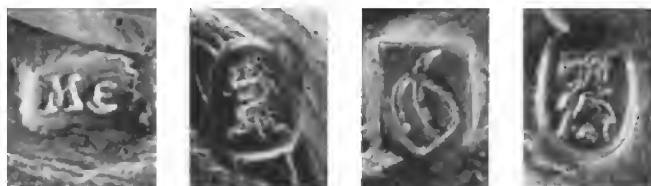
*MARKS:* Maker's mark: ME (Lewis Mettayer), on kettle, cover, lamp, and stand. Britannia standard. Marks for London, 1708.

**HERALDRY:** Arms of a widow (née Byam) of the Davies family of Tredrea, Cornwall.

**REFERENCE:**

J. Banister, *English Silver*, pl. 46.

**130** Pair of CANDLESTICKS



**MARKS:** Maker's mark: ME (Lewis Mettayer). Britannia standard. Marks for London, 1713.

For comment, see Introduction, page xxxi.

**131** CISTERN



**MARKS:** Maker's mark: ME (Lewis Mettayer). Britannia standard. Marks for London, 1709.

**HERALDRY:** Achievement of William Wyndham Grenville, created Baron Grenville of Wotton under Bernewood in 1790; arms of his wife (married 1792), Anne, daughter of Thomas Pitt, first Lord Camelford, with quartered shield, shown in pretence.

A cistern made by Lewis Mettayer in 1712 was once at the Winter Palace, Leningrad (Jones, *The Old English Plate of the Emperor of Russia*, p. 74, pl. 37). One with similar handles and of related shape, maker David Willaume, 1708, bears the crest of George II as Prince of Wales; formerly part of the royal plate, it now belongs to the Cumberland plate in possession of the Duke of Brunswick (Hayward, *Huguenot Silver*, pl. 23). Mettayer was apprenticed to Willaume, which accounts for the assimilation of his master's characteristics of form.

**EX COLL.:** W. R. Hearst.

**REFERENCES:**

*Art Treasures Exhibition* (catalogue), The Grafton Galleries, London, 1928, no. 961 (ill.).

Christie's sale catalogue, June 26, 1930, lot 114 (ill.).

*Christie's Season 1930*, p. 192 (ill.).

N. M. Penzer, "The Great Wine-Coolers—II," *Apollo*, LXVI, 1957, pp. 44, 46 (ill.).

**132 SILVER-GILT CASTERS, set of three**



**MARKS:** Maker's mark: ME (Lewis Mettayer). Britannia standard. Marks for London, 1714.

**HERALDRY:** Royal arms, motto, and cipher of George I, on each caster.

These casters were made in 1714, when Sir Paul Methuen (1672–1757) was appointed Ambassador to Spain and Morocco. They formed part of the ambassadorial plate, as did five silver-gilt dishes in this collection (no. 133). A pair of similar casters by Mettayer, London, 1705, is in the Farrer Collection, Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, p. 32, pl. 17, 2 and 4).

**EX COLL.:** Methuen family (until 1920); H. H. Mulliner; Viscount Lee of Fareham.

**REFERENCES:**

Methuen Collection Sale Catalogue, Christie's, February 25, 1920, lot 78 (ill.).

Mulliner Collection Sale Catalogue, Christie's, July 9, 1924, lot 41 (ill.).

H. H. Mulliner, *The Decorative Arts of England, 1660–1780*, fig. 103.

W. W. Watts, *Works of Art in Silver and Other Metals Belonging to Viscount and Viscountess Lee of Fareham*, pl. 32.

*Antiques*, LIII, 1948, p. 115 (ill.).

**133 SILVER-GILT DISHES, set of five**



**MARKS:** Maker's mark: ME (Lewis Mettayer). Britannia standard. Marks for London, 1714.

**HERALDRY:** Royal arms, motto, and cipher of George I, on each dish.

These dishes formed part of the ambassadorial plate of Sir Paul Methuen (1672–1757), made upon his appointment as Ambassador to Spain and Morocco, together with a set of three silver-



gilt casters (no. 132). Twelve dishes of this set are in the royal collections at Buckingham Palace, consisting of four large circular, four smaller circular, and four fan-shaped dishes. These were presented on May 6, 1935, by the Lord Mayor and Corporation of London, to Their Majesties, King George V and Queen Mary, on the occasion of the Silver Jubilee of their reign. The twelve dishes were exhibited in 1963 at Grosvenor House, and some of them are illustrated in the catalogue of the British Antique Dealers' Fair, 1963, p. 7.

*EX COLL.*: Methuen family, 1920.

*REFERENCE:*

The Menthuen Collection, Christie's sale catalogue, February 25, 1920, lot 77. (Describes the entire service of five larger, six smaller circular dishes, and six fan-shaped dishes, one of each group illustrated.)

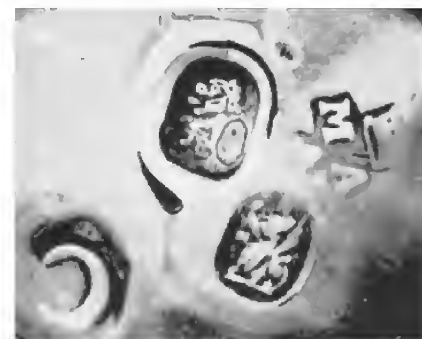
**134** Pair of TRENCHER SALTS



*MARKS*: Maker's mark: ASH (Thomas Ash). Britannia standard. Marks for London, 1714.

*HERALDRY*: Unidentified crest.

**135** COVERED JUG



*MARKS*: Maker's mark: MA (Jacob Margas). Britannia standard. Marks for London, 1718.

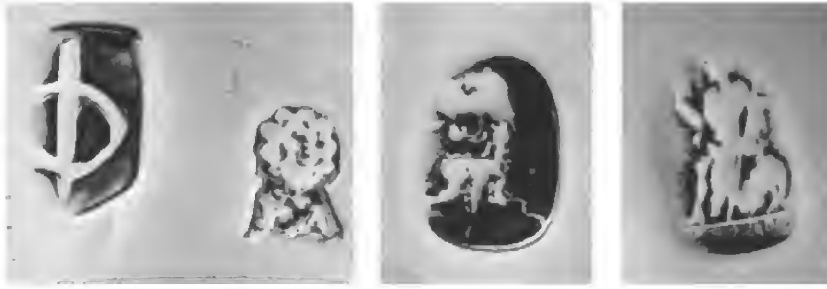
*HERALDRY*: Unidentified crest.

*EX COLL.*: Sir John Noble.

*REFERENCE:*

Christie's sale catalogue, June 3, 1935, lot 84 (ill.).

**136** TWO-HANDLED CUP WITH COVER



**MARKS:** Maker's mark: PA (Simon Pantin), on cup and cover. Britannia standard. Marks for London, 1709.

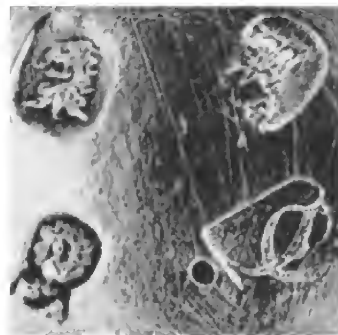
**HERALDRY:** Arms and motto of the Granville family, probably those of the poet and statesman George Granville, created Lord Lansdowne in 1712.

**EX COLL.:** Arthur M. Nowak, New York.

**REFERENCE:**

Nowak Collection Sale Catalogue, American Art Association, March 17, 1934, lot 71 (ill.).

**137** Pair of SILVER-GILT JUGS WITH COVERS



**MARKS:** Maker's mark: PA (Simon Pantin), on jug and cover. Britannia standard. Marks for London, 1713.

**HERALDRY:** (engraved after 1800) Arms of Frederick Augustus (1763–1827), second son of King George III, Duke of York and Albany (1784), and his wife (married 1791), Frederica Charlotte Ulrica Catherine, Princess Royal of Prussia. Royal arms of Great Britain as used between 1801 and 1816.

A similar though less ornate jug by Simon Pantin, London, 1711, is at Jesus College, Oxford (Hayward, *Huguenot Silver*, pl. 33). For a similar French jug by Louis Cordier, Paris, 1729, formerly in the Jean Bloch Collection, see Dennis, I, no. 103, illustrated.

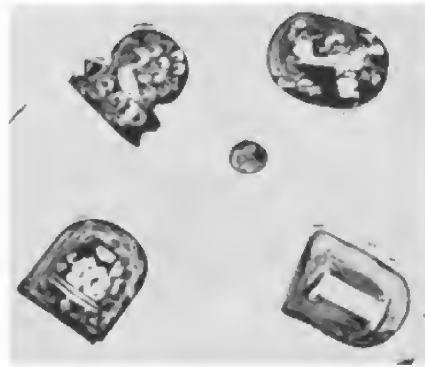
**EX COLL.:** Lord Brownlow; W. R. Hearst.

**EXHIBITED:** "Period Silver in Period Settings," Philadelphia Museum of Art, 1946.

REFERENCES:

- Brownlow Collection Sale Catalogue, Christie's, March 13, 1929, lot 58 (ill.).  
*Christie's Season 1929*, p. 210 (ill.).  
 Hearst Collection Sale Catalogue, Christie's, December 14, 1938, lot 45 (ill.).  
 C. R. Beard, "Silver from St. Donat's Castle," *The Connoisseur*, CII, 1938, p. 295, fig. 15.  
 E. Wenham, "The Pantin Family," *The Antique Collector*, 1945, p. 59, fig. 2.  
 Brownlow Sale Catalogue, Christie's, May 29, 1963, foreword.  
*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1967, no. 213.

138 TRIPOD STAND WITH KETTLE AND LAMPSTAND



MARKS: Maker's mark: SP (Simon Pantin), on each part. Marks for London, 1724.

HERALDRY: Achievement and crest of George Bowes (1701-60) of Streatham Castle and Gibside, Durham, and his first wife, Eleanor, daughter and sole heir of the Hon. Thomas Verney of Belton in Rutland, quartering Trayne, Delahay, and Blakiston.

This set, made for George Bowes and his wife Eleanor in the year of their marriage, passed on through the marriage of Bowes' only daughter (by his second wife) to the ninth Earl of Strathmore in 1767, in whose family it remained until recently. The kettle and lamp were disposed of sometime before 1929, when the tripod stand alone was exhibited at Seaford House. The stand was sold at Christie's in 1948 and acquired by A. R. Tritton, who subsequently reunited the pieces, and together they were sold at Christie's in 1955. The only other such set known to us is by the maker John Corporon and is in the collection of the Duke of Northumberland (*English Decorative Arts*, catalogue, Lansdowne House, London, 1929, no. 164, pl. 34). A similar tripod stand, c. 1725, with the crest of the Earls of Exeter, is in the Victoria and Albert Museum (M. 37-1956).

EX COLL.: George Bowes, Streatham Castle and Gibside, Durham; Earls of Strathmore (from 1767); A. R. Tritton (after 1948).

REFERENCES:

- Old Silver* (exhibition catalogue), Seaford House, London, 1929, lot 568 (tripod stand only), pl. 43.

C. C. Oman, *English Domestic Silver*, London, 1934, p. 152.

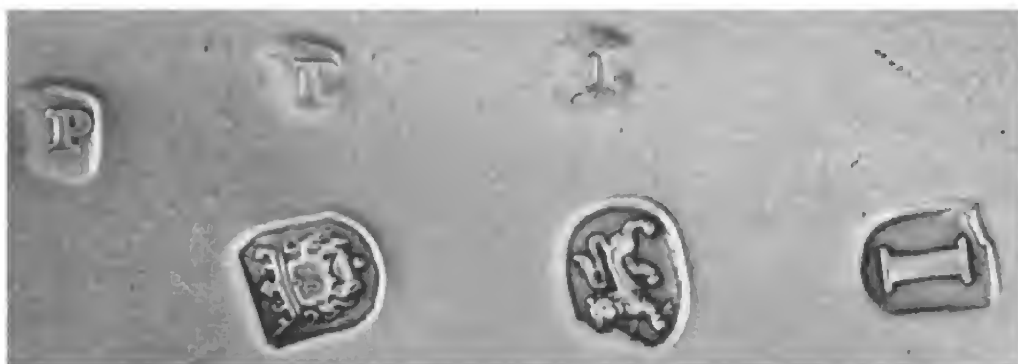
Strathmore Collection Sale Catalogue, Christie's, December 8, 1948, lot 127 (tripod stand only) (ill.).

*The Bowes Silver Kettle and Tripod Stand*, Christie's sale catalogue, June 29, 1955, lot 1 (ill.).

*Antiques*, LXXI, June 1957, pp. 534-35 (ill.).

*Great Private Collections* (D. Cooper, ed.), New York, 1963, p. 141 (ill.).

### 139 SILVER-GILT COFFEE SERVICE



**MARKS:** Salver: Maker's mark: EP (Edward Pierce). Marks for London, 1724. Pair of covered jugs and covered sugar bowl: Maker's mark: SP (Simon Pantin). Marks for London, 1727. Bowl fully marked under foot and on cover.

**HERALDRY:** Royal arms and cipher of George II.

This rare service originated during the first year of George II's reign; it was made for a salver of three years earlier. Each part is engraved with the royal arms, an indication that the set was intended either for use in the royal household or as a royal gift. The sugar bowl has a reversible cover that served as saucer. Ivory handles and finials complete the two identical jugs, on which the arms are placed in such a manner as to suggest that coffee and milk were poured simultaneously. For data on the cups, made by the Berlin firm of Fromery, 1730-38, see the Untermyer Collection, Volume I (*Meissen and Other Continental Porcelain, Faience and Enamel*, Cambridge, Massachusetts, 1956), pl. 138, fig. 235.

**140** Pair of SALVERS

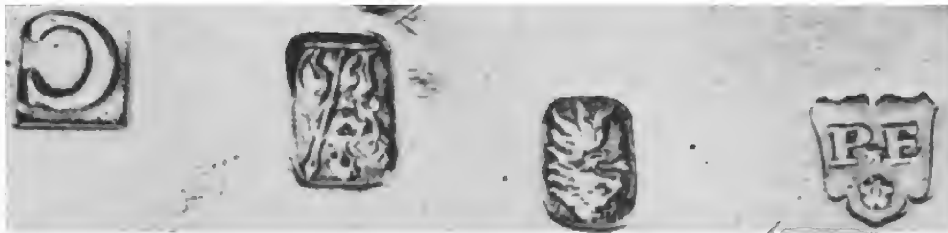


*MARKS:* Maker's mark: SP (Simon Pantin). Marks for London, 1729.

*HERALDRY:* Arms of Jane, daughter and co-heir of William Monk of Buckingham, Sussex.

For a similar salver, also by Simon Pantin and of the same year, see Christie's sale catalogue of February 20, 1946, lot 84 (illustrated).

**141** SALVER



*MARKS:* Maker's mark: PE (John Pero), on salver and bracket feet. Britannia standard. Marks for London, 1718.

*HERALDRY:* Arms of Jonathan Elford and his wife, of Bickham, Devon.

*EX COLL.:* Lt.-Col. F. A. Ilbert, of Bowringsleigh.

*REFERENCE:*

Ilbert Collection Sale Catalogue, Sotheby's, June 20, 1935, lot 167 (ill.).

**142** COVERED JUG



*MARKS:* Maker's mark: Fr (James Fraillon), on jug and cover. Britannia standard. Marks for London, 1717.

*HERALDRY:* Unidentified arms.

A similar covered jug by Anthony Nelme, London, 1713, is in the Ashmolean Museum, Oxford (Hayward, *Huguenot Silver*, no. 54 A, illustrated).

**143 SILVER-GILT CASKET**



*MARKS:* Maker's mark: Fr (James Fraillon), on casket and cover. Britannia standard. Marks for London, 1716.

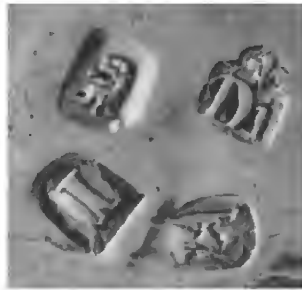
*HERALDRY:* Unidentified arms.

*EX COLL.:* Lt. Col. H. B. L. Hughes.

*REFERENCE:*

Sotheby's sale catalogue, June 13, 1929, lot 89.

**144 INKSTAND**



*MARKS:* Makers' marks: Fr (James Fraillon), on three pieces; Di (John Diggle or Arte Dicken), on one piece. Britannia standard. Marks for London, 1723, 1724.

*HERALDRY:* Arms of Guthrie quartering Cumming of Altyre, Elginshire (recorded 1745).

Inkstands in tray form were introduced early in the reign of George I. Our example is fitted with inkpot, pounce pot, wafer box, and candlestick. Occasionally a bell was included.

The corner decoration of spread-eagle form with claw-and-ball feet may be compared with the somewhat similar feathered and scaled eagle-claw feet of a mahogany dumb waiter in the Untermyer Collection (*English Furniture with Some Furniture of Other Countries*, New York, 1958, pls. 26, 27).

A smaller inkstand with two almost identical pots, also by James Fraillon, London, 1716, is in the Royal Collection, Buckingham Palace.

*EXHIBITED:* Red Cross Exhibition, Messrs. Garrards, London, 1915.

145 SILVER-GILT EWER AND BASIN



*MARK:* Maker's mark: SM (Samuel Margas), on ewer. Basin unmarked. London, c. 1720.

*HERALDRY:* Badge of the Order of St. Andrew (founded by Peter the Great, November 28, 1698).

*INSCRIPTION:* (on bottom of ewer and basin, in Russian characters of the eighteenth century) English, No. 1; English, No. 2.

This set was probably made for a member of the Russian imperial family who was a Grand Master of the Order of St. Andrew; royalty was exempt from submitting plate for testing to Goldsmiths' Hall, and this would account for the absence of all marks but that of the maker. It is possible that the badge of the Order of St. Andrew was added in Russia; it is embossed, not cast or engraved as might be expected on English silver. Moreover, the armorial boss is in relief, a technique not otherwise used in these pieces, and the dotted ground of the matted surface was produced by coarser punches than that on the border. A slight variation in color and the use of rivets to fasten the boss to the basin also suggest later addition.

An interesting detail is the bold scroll handle, supported by a scroll bracket and terminating in a grotesque mask. A ewer of related shape by Paul de Lamerie, 1737 (Phillips, *Paul de Lamerie*, pl. 115), is distinguished by the same handle, which must have been executed from the same basic model.

*EX COLL.:* the Russian imperial family (until 1917); Harry Clifton; Arthur Bradshaw, Oxford.

*EXHIBITED:* Hermitage Museum, Leningrad.

*REFERENCES:*

A. de Foelkersam, *Inventaire de l'Argenterie des Palais Impériaux*, St. Petersburg, 1907, pls. 20, 21.

E. A. Jones, *The Old English Plate of the Emperor of Russia*, p. 68, pl. 34.

Parke-Bernet sale catalogue, November 14, 1953, lot 354 (ill.).

Hayward, *Huguenot Silver*, p. 11.

146 TEAPOT

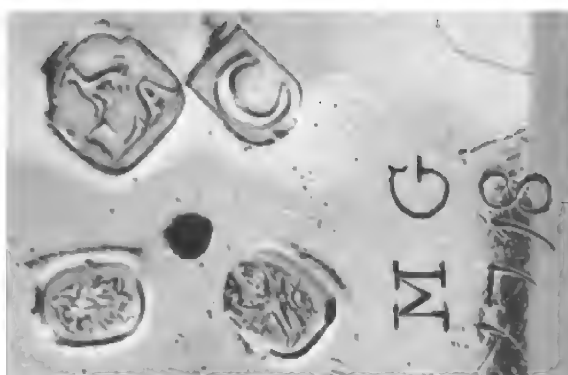


**MARKS:** Maker's mark: MA (Samuel Margas), on base and cover. Britannia standard. Marks for London, 1716.

**HERALDRY:** Arms of Sir John Osborne, second Baronet of Chicksand, Bedford. The quarterings are probably Chandos, Barantyne, and Folliot.

Osborne's father, also named John, was a Gentleman of the Privy Chamber and in 1674 had a grant of the office of Remembrancer to the Treasury, an office also held by his father, Sir Peter Osborne. The elder John Osborne was created Baronet of Chicksand in 1662. The younger succeeded his father as baronet in 1699; he died in 1720, aged seventy.

147 TEAPOT



**MARKS:** Maker's mark: LA (Thomas Langford), on pot and cover. Britannia standard. Marks for London, 1718.

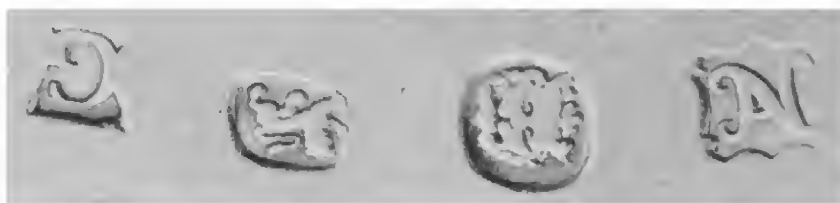
For an almost identical teapot, maker's mark BA (Joseph Barbitt or Richard Bayley), London, 1715, see Sotheby's sale catalogue for November 18, 1954, lot 149, frontispiece. Another, with octagonal base, by Jonathan Lambe and Thomas Terle, London, 1718, is in the Victoria and Albert Museum (M. 166-1914).

**REFERENCE:**

*Antiques*, LIII, 1948, p. 115 (ill.).



**148** DINNER PLATES, set of twelve



*MARKS:* Maker's mark: AN (Anthony Nelme). Marks for London, 1722.

*HERALDRY:* Arms of Chedworth impaling Manners.

*EX COLL.:* Jerome Kern.

**149** SUGAR BOWL WITH COVER



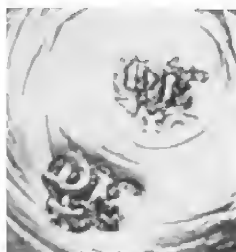
*MARKS:* Maker's mark: BE (William Bellasyse), on bowl and cover. Britannia standard. Marks for London, 1720.

*HERALDRY:* Arms of Lawford impaling Cartwright of Washbourne in Gloucestershire.

An unusual feature is the reversible cover fitted with three bracket feet, converting it into a salver rather than a saucer, which may have served to receive teaspoons before the introduction of specially designed oval spoon trays.

*EX COLL.:* Alan P. Good.

**150** SPONGE BOX



*MARK:* Maker's mark: DM with mullet below in shaped shield, twice under foot. Ireland, c. 1725.

*HERALDRY*: Unidentified crest centered in the openwork cover.

*REFERENCE*:

Sotheby's sale catalogue, November 3, 1966, lot 75 (ill.).

**151**    SHAVING SET



*MARKS*: Maker's mark: F (William Fawcerty), on dish, jug, and cover. Marks for London, 1725.

*HERALDRY*: Unidentified arms.

*EX COLL.*: Sir Allan Adair.

*REFERENCES*:

Christie's sale catalogue, June 5, 1966, lot 154 (ill.).

*Christie's Bi-Centenary Review of the Year, 1766-1966*, p. 134 (ill.).

**152**    CUP AND SAUCER



*MARKS*: Maker's mark: GO (John Goode), on cup and saucer. Britannia standard. Marks for London, 1719.

These are rare examples of silver with shapes inspired by porcelain, in this instance blanc de

chine, or early copies of it in Meissen porcelain. John Goode also made the famous pilgrim bottles that Queen Anne presented to the Duke of Marlborough after the battle of Blenheim.

*EX COLL.*: Hubert Wyatt May.

*REFERENCE:*

Christie's sale catalogue, February 15, 1967, lot 80 (ill.).

**153**    **TEAPOT AND TRAY**



*MARKS*: Maker's mark: BN (Bowles Nash), on pot and tray. Marks for London, 1725.

*HERALDRY*: Arms of the now extinct Baronets of Meux, of Theobald's Park, Hertfordshire.

A similar teapot of the same date, made by Jonathan Lambe and Thomas Terle, is in the Victoria and Albert Museum (M. 166-1914).

**154**    **COVERED JUG**



*MARKS*: Maker's mark: BA (Richard Bayley). Britannia standard. Marks for London, 1720.

Small, covered jugs of this type were probably used for warm milk. They antedate those of baluster shape, designed to match similar coffeepots and chocolate pots.

155 JUG



**MARKS:** Maker's mark: BF (Bernard Fletcher). Marks for London, 1726.

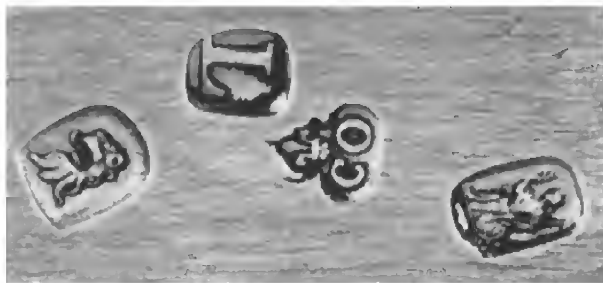
**HERALDRY:** Unidentified arms.

A similar nine-sided small jug, with marks of Edith Fletcher, London, 1729, was once in the Neville Hamwee Collection (*Christie's Bi-Centenary Review of the Year 1766-1966*, p. 129, illustrated).

**REFERENCE:**

B. Hughes, "Silver Tea Equipage of the 18th Century," *Country Life Annual*, 1950, pp. 165-170, no. 5 (ill.).

156 Pair of TEA CADDIES



**MARKS:** Maker's mark: CO (Augustine Courtauld), on caddies and covers. Britannia standard. Marks for London, 1726.

**HERALDRY:** Arms and crest of the Still family, descending from John Still (1593-1608), Bishop of Bath and Wells.

The sensitive engraving of cartouches and border ornament is undoubtedly the work of a Huguenot master, working from designs by Simon Gribelin (Introduction, fig. 12).

**EX COLL.:** James Donahue, New York.

**REFERENCE:**

Collection of James Donahue, Parke-Bernet Galleries sale catalogue, November 2, 1967, lot 10.

157 CASKET



*MARKS:* Maker's mark: CK (Charles Kandler), on casket and cover. Marks for London, 1727.

*HERALDRY:* Arms of Hughes impaling Kinmel.

Produced in the year that Kandler entered his mark, this casket was made for the Hughes family of Kinmel Park, North Wales, and it remained in possession of the family until recently. How deeply indebted this type of casket is to French prototypes is revealed when one compares it with similar Paris-made boxes, such as one by Robert Turpin, 1705, illustrated in Dennis, no. 328. The cartouche engraved on the cover of our casket is in the style of Simon Gribelin (Introduction, fig. 12), and is undoubtedly the work of a Huguenot master.

*EX COLL.:* Hughes family, Kinmel Park, North Wales; W. R. Hearst, St. Donat's Castle, Wales.

*REFERENCE:*

Hearst Collection Sale Catalogue, Sotheby's, November 17, 1937, lot 58 (ill.).

158 Pair of SAUCEBOATS



*MARKS:* Maker's mark: GS (Gabriel Sleath). Marks for London, 1732.

*HERALDRY:* Unidentified badge of a baronet and motto *QUA POTE LUCET*.

*EX COLL.:* Gary.

*REFERENCES:*

Christie's sale catalogue, June 28, 1905, lot 78 (ill.).

Gary Collection Sale Catalogue, American Art Association, December 8, 1934, lot 294 (ill.).

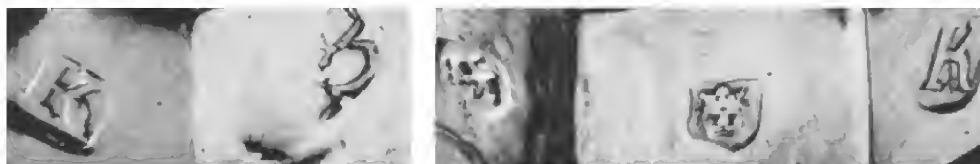
159 SWIZZLE STICK



*MARKS:* Maker's mark: JS (John Le Sage), five times. Marks for London, 1739.

*EX COLL.:* Jerome Kern.

**160 DREDGER**



**MARKS:** Marks for London, 1725.

An identical dredger, London, 1720, is in the Victoria and Albert Museum (M. 1863-1926) (Hayward, *Huguenot Silver*, no. 81A, illustrated; Jackson, *H. of E. P.*, vol. II, p. 838, fig. 1087). A similar piece, London, 1720, was lent anonymously to the exhibition "English Silver" at the Royal Ontario Museum, Toronto, 1958 (*English Silver*, catalogue, p. 42, fig. 54, F.33).

**EX COLL.:** S. K. M. Powell.

**REFERENCE:**

Sotheby's sale catalogue, June 21, 1962, lot 6 (ill.).

**161 DREDGER**



**MARKS:** Maker's mark: WO (Edward Wood). Britannia standard. Marks for London, 1722.

Edward Wood would seem to have specialized in the making of dredgers, casters, and condiment pots; a variety of examples bearing his mark survive.

**162 SALVER**



**MARKS:** Maker's mark: JT (John Tuite). Marks for London, 1726.

**HERALDRY:** Arms of Jackson.

**REFERENCE:**

Sotheby's sale catalogue, December 12, 1963, lot 168 (ill.).

163 BASKET



*MARKS:* Maker's mark: SA (John Le Sage). Britannia standard. Marks for London, 1730.

*HERALDRY:* Arms quartering those of the Carthew (?) family.

A similar basket was owned by Horace Walpole and is described in the Sale Catalogue of the Contents of Strawberry Hill, on May 6th, 1842, the Eleventh Day of the Sale, lot 130 in the Blue Breakfast Room: "A handsome 13 inch oblong bread basket, open basket pattern border and twisted handles."

*REFERENCE:*

Sotheby's sale catalogue, April 30, 1936, lot 147 (ill.).

164 FACETED JUG WITH COVER



*MARKS:* Maker's mark: PP (Pezé Pilleau). Marks for London, 1730.

*HERALDRY:* Unidentified arms.

Pezé Pilleau was one of the most original of the Huguenot masters working in London. Typical of his taste is his organization of plain surfaces by means of broken facets that merge at the widest point of the vessel. A convex counterweight, fitting into the neck of the vessel, holds the cover tight. Although the wooden handle equips such jugs for hot drinks, similar jugs represented in English conversation pieces show that they were also used for serving wine (painting by Francis Hayman, collection of Mr. and Mrs. Paul Mellon, catalogue of the Virginia Museum of Art, Richmond, 1963, pl. 103). A coffeepot by Pilleau, 1724, is in the Agacy Bequest, Fogg Art Museum, Cambridge, Massachusetts.

*REFERENCE:*

Christie's sale catalogue, May 4th, 1949, lot 113 (ill.).

**165** TWO-HANDLED CUP WITH COVER, silver gilt



**MARKS:** Maker's mark: TF (Thomas Farrer), on cup and cover. Marks for London, 1732.

**HERALDRY:** Achievement of John Thomas Townshend (1764–1831), after 1800 second Viscount Sydney, and his two wives, the Hon. Sophia Southwell (died 1795) and Lady Caroline Clements (died 1805).

**EX COLL.:** the Russian imperial family (until 1917); Thomas, Viscount Sydney; Arthur Bradshaw, Oxford.

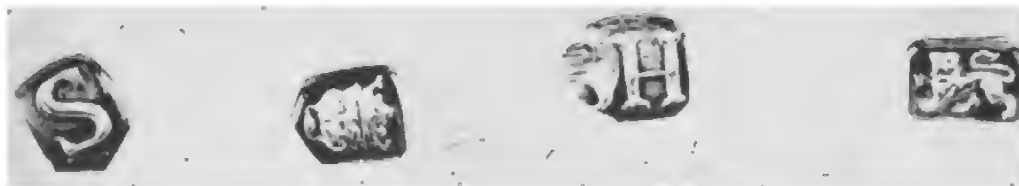
**REFERENCES:**

S. Troinitzky, *Old English Plate of the Hermitage Museum*, p. 36, no. 26, pl. 7.

Parke-Bernet sale catalogue, November 14, 1953, lot 356 (ill.).

*Great Private Collections* (D. Cooper, ed.), New York 1963, p. 142.

**166** SALVER



**MARKS:** Maker's mark: GH (George Hindmarsh). Marks for London, 1733.

**HERALDRY:** Arms of a daughter of the Paulin family, London.

The superb engraving follows the style of Jean Bérain (Introduction, fig. 17). The formality and classical restraint are typical of the French Régence style as followed by a Huguenot master in England. At the time this salver was made, native artists tended to pursue more exuberant rococo designs, also of French derivation but of more recent date.

**EX COLL.:** Delafield estate.

**REFERENCE:**

Delafield Estate Sale Catalogue, Parke-Bernet Galleries, January 28, 1950, lot 506 (ill.).



**167 SHAVING JUG**



*MARKS:* Maker's mark: I · W (John Williamson), on jug and cover. Marks for Dublin, 1736.

An Irish jug of similar shape, though without the elaborate chased and engraved decoration, made by David King, Dublin, 1706–08, is in the Metropolitan Museum (35.80.131).

*EX COLL.:* Lord Swaythling; Capt. H. D. Clark.

*REFERENCES:*

Christie's sale catalogue, July 17, 1946, lot 85 (ill.).

Collection of H. D. Clark, Sotheby's sale catalogue, November 26, 1953, lot 153 (frontispiece).

**168 QUAICH**



*MARKS:* Maker's mark: WC (William Clark). Marks for Glasgow, 1709.

*HERALDRY:* (on each handle) A cornucopia and the motto OMNIA BONIS BONA.

*INSCRIPTION:* (on bottom) BREADALBANE.

The ornamentation, Tudor roses and thistles alternating with tulips, may refer to the accession of the House of Orange.

*EX COLL.:* Marquess of Breadalbane; Mrs. Stuart Stevenson.

*EXHIBITED:* Royal Academy, Edinburgh, "Scottish Art," 1939, no. 902.

*REFERENCES:*

Jackson, *E. G. a. t. M.*, p. 520.

I. Finlay, *Scottish Gold and Silver Work*, pl. 46.

**169**    TEAPOT



*MARKS:* Maker's mark: KM (Kenneth McKenzie). Assay master's mark: AU (Archibald Ure). Marks for Edinburgh, 1733.

*HERALDRY:* Achievement of Napier of Craignannet, Stirlingshire.

Kenneth McKenzie was a relative of Colin McKenzie, whom Ian Finlay (*Scottish Gold and Silver Work*, p. 126) refers to as "the chief exponent of the early tea-pots in Edinburgh."

*EX COLL.:* M. Napier.

*REFERENCE:*

Christie's sale catalogue, February 17, 1960, lot 129 (ill.).

**170**    Pair of EWERS



*MARKS:* Maker's mark: PA (Peter Archambo). Marks for London, 1740.

*HERALDRY:* Achievement of George Booth, second Earl of Warrington (1675–1758).

Helmet-shaped ewers follow the French fashion; the French prototype may be seen in a ewer with Paris marks for 1698 in the Metropolitan Museum (48.187.19; Dennis, I, no. 330, illus-

trated). The engraved designs of Jean Bérain (Introduction, fig. 16) were instrumental in introducing the form to England, where Huguenot silversmiths in London began producing similar examples before the end of the seventeenth century, the vogue lasting through the first third of the eighteenth century. Most examples are more ornate than ours. A late example of the type, our pair represents the taste of the original owner, George Booth, whose preference for plain, masculine plate of extravagant weight is well known. He allotted large sums of money for the acquisition of domestic silver, all of which has these characteristics. Other silver originally owned by Booth: a helmet-shaped ewer by David Willaume, Jr., London, 1744, in the Museum of Fine Arts, Boston, Massachusetts (37.31); two bowls of that year, one by David Willaume, Jr., the other by Isaac Liger, privately owned in New York (Christie's sale catalogue, June 27, 1956, lots 82 and 83, illustrated); a bowl by Liger, London, 1716, in the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; a set of six silver-gilt dishes by Peter Archambo, 1740, all bearing the arms of Booth, also in the Sterling and Francine Clark Art Institute.

*EX COLL.:* Sir Arthur Booth; Sir John Foley Grey.

*REFERENCES:*

Collection of Sir John Foley Grey, Baronet, Christie's sale catalogue, April 20, 1921, lot 141 (ill.).

Christie's sale catalogue, June 22, 1937, lot 101 (ill.).

**171** Pair of SILVER-GILT TREMBLEUSE STANDS, with GINORI PORCELAIN CUPS



*MARKS:* Maker's mark: LA (Paul de Lamerie). Britannia standard. Marks for London, 1713.

These trembleuse stands illustrate the early style of Lamerie, when simplicity of form and supreme craftsmanship determined the character of his work. The cups, made about 1770, are products of the Ginori factory, Doccia, Italy.

172 Pair of SALVERS ON FOOT



**MARKS:** Maker's mark: LA (Paul de Lamerie). Britannia standard. Marks for London, 1720.

**HERALDRY:** Arms of Treby quartering Grance, for the Rt. Hon. George Treby, M.P. for Plympton, 1708, and for Dartmouth, 1722, appointed Secretary of War, 1718, Chancellor of the Exchequer, 1724.

It seems certain that these salvers were part of a set of six made for Treby by Lamerie, the invoice for which in the Library of the Victoria and Albert Museum, is dated "Aprill ye 25, 1721": "Delivered 6 Little Salvers weighing 78 ozs, 5 dwts., £24 15s. 7d. fashion 18d, per oz., £5 17s. engraving £1 10s." The total cost of the set was £32 2s. 7d.

Other silver made for Treby by Lamerie includes a famous toilet set of 1724, ordered as a wedding present for his wife, Charity Hele, elder daughter and coheir of Roger Hele of Halwell South Pool and Fardel Cornwood, Devon; this is now in the Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, pls. 37-41; P. A. S. Phillips, *Paul de Lamerie*, pls. 31-34). A large basin by Lamerie, centering the arms of Treby, London, 1723, is in a private collection (Hayward, *Huguenot Silver*, pls. 62, 63). A covered cup by Lamerie, London, 1720, with the arms of Treby, is in the collection of Her Majesty Queen Elizabeth II (A. G. Grimwade, *The Queen's Silver*, p. 64, pl. 8).

**EX COLL.:** Miss L. Coats, Fernethy House, Perthshire, Scotland.

**REFERENCES:**

W. Chaffers, *Gilda Aurifaborum*, 1883, pp. 241-43.

P. A. S. Phillips, *Paul de Lamerie*, fig. 12 (invoice).

173 Pair of SALVERS



**MARKS:** Maker's mark: LA (Paul de Lamerie). Britannia standard. Marks for London, 1724.

**HERALDRY:** Arms of Astley impaling Prince for Sir John Astley, second Baronet of Patshull,

Stafford, who married Mary, daughter and heir of Francis Prince of Shrewsbury. Prince of Wales feathers at each corner.

An identical pair of salvers, probably composing with our pair a set of four, was included in Christie's sale catalogue for March 13, 1968, lot 84 (one illustrated). The same arms occur on a circular dish by Lamerie, also of 1724 (P. A. S. Phillips, *Paul de Lamerie*, pl. 41).

**174** Pair of SALVERS



**MARKS:** Maker's mark: LA (Paul de Lamerie). Britannia standard. Marks for London, 1730.

**HERALDRY:** Arms of a lady of the Reynardson family; crest of Reynardson at each corner.

Among similar salvers by Lamerie: a pair made in 1724, in the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (*Paul de Lamerie*, exhibition catalogue, 1953, pl. 2).

**175** SPOON TRAY



**MARKS:** Maker's mark: PL (Paul de Lamerie). Marks for London, 1732.

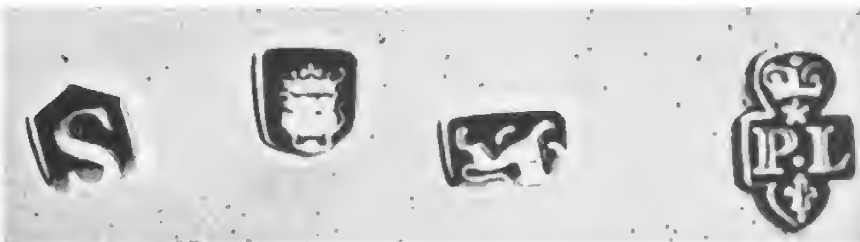
**HERALDRY:** Unidentified crest.

**EX COLL.:** the Hon. Mrs. A. M. Holman.

**REFERENCE:**

Sotheby's sale catalogue, March 10, 1960, lot 153 (ill.).

**176** SALVER

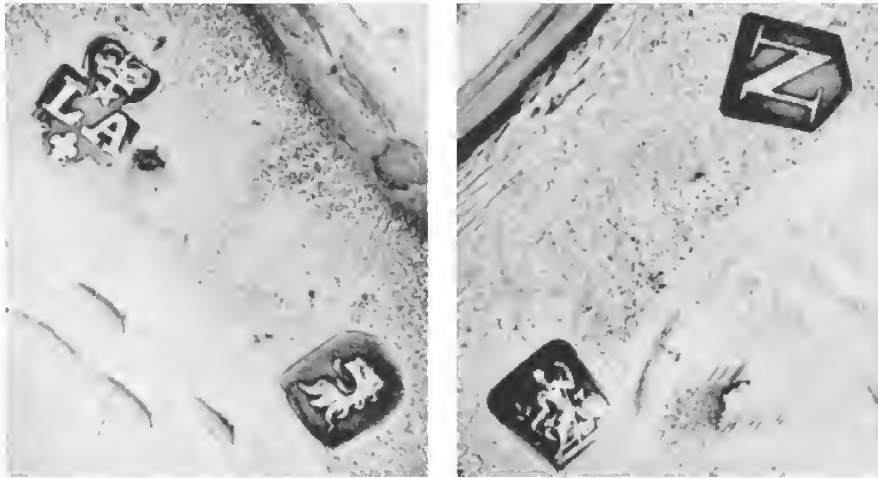


**MARKS:** Maker's mark: PL (Paul de Lamerie). Marks for London, 1733.

**HERALDRY:** Arms of Sir John Guise of Elmore, fourth baronet, and his wife, Jane Saunders; crest of Guise at four corners.

The extraordinary harmony between the form and the engraved decoration suggests that both were executed under the immediate supervision of the silversmith. Accomplished engravers occasionally resented the lack of artistic freedom in this type of work. Hogarth, who started in the workshop of the London silversmith Ellis Gamble, wrote in later years: "I determined that silverplate engraving should be followed no longer than necessity obliged me to it. Engraving on copper was, at twenty years of age, my utmost ambition." (F. Antal, *Hogarth*, London, 1962, p. 76).

**177 CANDLESTICKS, set of four**

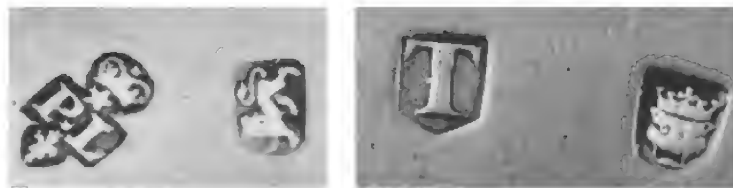


**MARKS:** Maker's mark: LA (Paul de Lamerie). Britannia standard. Marks for London, 1728.

**HERALDRY:** Unidentified crest.

The form of these candlesticks, with baluster stem and octagonal base, remains as it was when introduced a quarter century earlier; this constancy underlines the preference for simple form, characteristic of most English patrons, and particularly noticeable in times of a more exuberant style in art.

**178 SNUFFER TRAY**



**MARKS:** Maker's mark: PL (Paul de Lamerie). Marks for London, 1734.

**HERALDRY:** Royal arms of George II.

A rare example of royal plate by Lamerie. The form is derived from French prototypes; see a

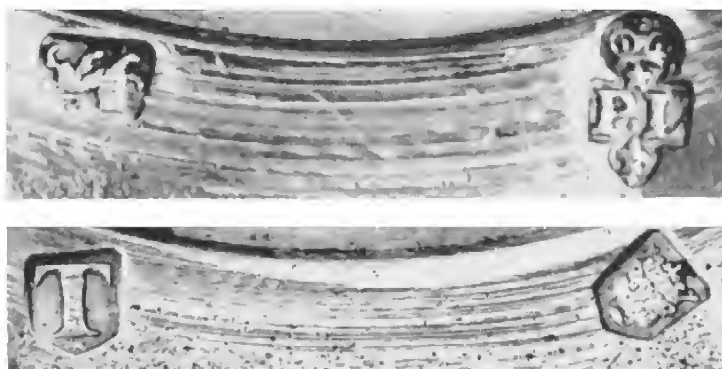
snuffer tray by Achille Bellanger (?), Paris, 1718, in the Metropolitan Museum (48.187.57, 58; Dennis, I, no. 47, illustrated). The shaped outline of the present tray was suggested by the snuffers for which it was intended. In England, before the influence of Huguenot silversmiths asserted itself during the reign of Queen Anne, it was more usual to fit snuffers upright in a stand, to which a douter was occasionally attached. Similar snuffer trays by Lamerie, London, 1729 and 1742, were included in the Mulliner Collection (H. H. Mulliner, *The Decorative Arts of England, 1660-1780*, figs. 123, 124).

EX COLL.: Arthur M. Nowak.

REFERENCE:

Nowak Collection Sale Catalogue, American Art Association, March 17, 1934, lot 52 (ill.).

179 Pair of CANDLESTICKS



MARKS: Maker's mark: PL (Paul de Lamerie). Britannia standard. Marks for London, 1734. Compare with no. 177, an earlier set of four smaller candlesticks by Lamerie. Another pair by Lamerie, made the same year as the present pair and identical with it except that it is engraved with contemporary arms, is in the Archibald A. Hutchinson Collection at the Fogg Art Museum, Cambridge, Massachusetts (114.9).

EX COLL.: Miss Pamela Woolworth.

REFERENCE:

*Paul de Lamerie* (exhibition catalogue), Museum of Fine Arts, Houston, Texas, 1956, no. 23 (one of pair).

180 Pair of CANDELABRA

MARKS: Maker's mark (indistinct): PL (Paul de Lamerie), repeated on sockets. Marks for London, 1742.

HERALDRY: Unidentified crest.

A similar pair, made by Lamerie in 1749, is in the Metropolitan Museum (45.60.50-51); another pair, 1743, was in the Rovensky Collection (Parke-Bernet Galleries sale catalogue,

January 19, 1957, lot 903, illustrated). A set of six candlesticks with two candelabrum branches to fit, made by Lamerie in 1737, is among the silver at Woburn Abbey, the property of the Duke of Bedford.

*EX COLL.*: Major Hugo Meynell.

*REFERENCE:*

Christie's sale catalogue, July 24, 1946, lot 25 (ill.).

**181** CASTERS, set of three



*MARKS*: Maker's mark: PL (Paul de Lamerie). Marks for London, 1740.

*HERALDRY*: Unidentified achievements.

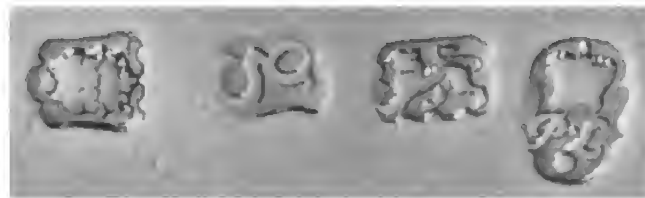
There exist earlier, more restrained sets of casters by Lamerie. Compared to our set, they appear like preparatory work, leading up to these exuberant models, of extraordinary weight, made during the master's later years.

*EX COLL.*: W. R. Hearst, 1965.

*REFERENCE:*

*Art Treasures Exhibition* (catalogue), Parke-Bernet Galleries, 1967, no. 212 (ill.).

**182** Pair of SAUCEBOATS



*MARKS*: Maker's mark: PL (Paul de Lamerie). Marks for London, 1742.

*HERALDRY*: Unidentified arms.



183 BASKET



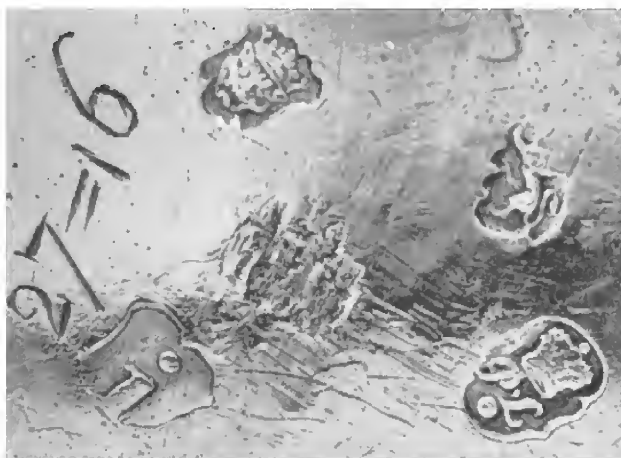
MARKS: Maker's mark: PL in script (Paul de Lamerie). Marks for London, 1744.

Although they also occur in Holland, baskets are a characteristically English form of domestic silver. They offer opportunities for the display of openwork decoration as no other table silver does, with the exception of casters. The virtuosity of Lamerie found its most exuberant expression in this shell basket with pierced border and lacelike edge of shells and seaweed, fitted with a spectacular cast handle terminating in a female half-figure and supported on cast dolphin feet, the raised dolphin tails entwined in naturalistic shell formations. Only a superlative craftsman could combine these various motifs and techniques to happy effect, or would dare make the attempt. The dolphin supports, a rare feature in silver (they are sometimes found on sauceboats), occur on contemporary English furniture, particularly as supports of console tables, carved in wood and occasionally gilded.

Among similar baskets by Lamerie, with only slight variations in the border design: one dated 1743 in the Philadelphia Museum of Art (59-151-6); one dated 1746, another dated 1747, both in the Farrer Collection, Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, pl. 79; P. A. S. Phillips, *Paul de Lamerie*, pl. 152).

At Windsor Castle is a silver-gilt basket of similar design, bearing the marks of Phillips Garden, London, 1751 (Jones, *The Gold and Silver of Windsor Castle*, pl. 43). Garden registered his mark on April 3, 1751, and on August 1 Lamerie died. It is possible that this basket was started by Lamerie and completed by Garden after the master's death.

184 BOWL



MARKS: Maker's mark: PL in script (Paul de Lamerie). Marks for London, 1744.

**HERALDRY:** Arms of Franks of Teddington, Middlesex.

The engraver of this bowl worked repeatedly for Lamerie; see a basket of 1736 (P. A. S. Phillips, *Paul de Lamerie*, pl. 107); undoubtedly he also engraved the foliated scrollwork on a christening bowl by Francis Crump, London, 1743, in the Farrer Collection, Ashmolean Museum, Oxford (Jones, *Catalogue of the Collection of Old Plate of William Francis Farrer*, pl. 57).

Two tea caddies by Lamerie, both made the same year as our bowl, are related to it in design; one of them is in the Philadelphia Museum of Art (25-94-1), the other is in the Metropolitan Museum (25.15.55).

The arms of Franks of Teddington occur on other silver by Lamerie: on a pair of tea caddies of 1742 (Sotheby's sale catalogue, May 2, 1963, lot 138, illustrated); on a circular salver of 1742, in the Donald S. Morrison Collection, Short Hills, New Jersey (*Antiques*, XCI, February 1967, p. 232, illustrated); and on a kettle with lampstand, and a basket, both of 1744 (J. McNab Dennis reference below, figs. 2, 8), both in the Metropolitan Museum (58.7.17 and 66.158.1). All these pieces formed part of a tea service owned by David Franks of Philadelphia, and his wife Margaret Evans, whom he married in 1743. Representing Lamerie's fully developed rococo style, they may be compared with the Newdegate centerpiece of 1743, in the Victoria and Albert Museum (M. 149-1919; P. A. S. Phillips, *Paul de Lamerie*, pl. 143).

**EX COLL.:** Mrs. John E. Rovensky.

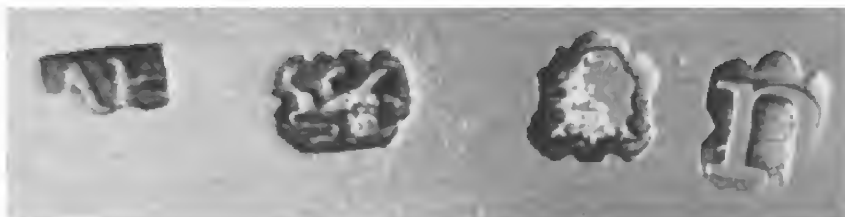
**REFERENCES:**

*The Art Collection of the Late Mrs. John E. Rovensky*. Parke-Bernet Galleries sale catalogue, part II, January 25, 1957, lot 542 (ill.).

Jessie McNab Dennis, "London Silver in a Colonial Household," *Metropolitan Museum of Art Bulletin*, December 1967, p. 176, fig. 3.

*The British Antique Dealers' Association Golden Jubilee Exhibition* (catalogue), Victoria and Albert Museum, 1968, no. 40, pl. 15.

**185 SILVER-GILT EWER AND BASIN**



**MARKS:** Maker's mark: AP (Abraham Portal), on ewer and basin. Marks for London, 1755.

**HERALDRY:** Royal arms and initials of George II, on ewer and basin.

**INSCRIPTION:** (on basin under foot) TO H R H THE PRINCESS MARY FROM THE DIPLOMATIC CORPS AT THE COURT OF ST. JAMES'S 28TH FEBRUARY 1922.

This set is probably the "Gilt Basin and Ewer, wt. 244 ozs. 9 dwts." that formed part of the

ambassadorial plate issued to Sir Charles Hanbury Williams on his appointment as Ambassador to St. Petersburg in 1756; this is the only ewer and basin in the Jewel Office accounts for the year in question.

*EX COLL.*: Queen Mary; the Princess Royal.

*EXHIBITED*: Christie's, 1962, "The Royal Gift Exhibition."

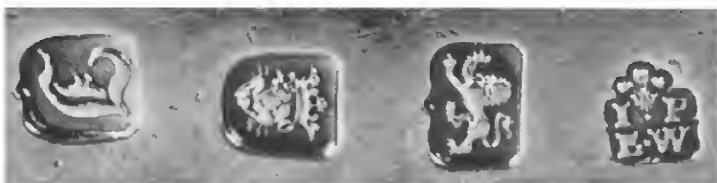
*REFERENCES*:

Jackson, *H. of E. P.*, vol. II, p. 586, figs. 807, 808.

Collection of the Princess Royal, Christie's sale catalogue, July 6, 1966, lot 115 (ill.).

*Christie's Bi-Centenary Review of the Year, 1766-1966*, pl. 134.

186 CHEESE STAND



*MARKS*: Makers' marks: IP (John Parker), EW (Edward Wakelin). Marks for London, 1764.

*HERALDRY*: Unidentified cipher.

A similar cheese stand of 1760, with arms of the Earl of Exeter, in the Victoria and Albert Museum, has been identified by Arthur Grimwade as the work of Edward Wakelin from his study of the Wakelin ledgers in the same museum. Wakelin was apprenticed to John Le Sage in 1730. The ledgers of the firm of Garrard of 1747 show the financial arrangements entered into in connection with Wakelin's partnership with George Wickes, an association that commenced on November 2, 1747, with a transfer of "a Moiety of the Stock in Trade" of Wickes to Wakelin. Wakelin's next partner was John Parker, who had been apprenticed to George Wickes on July 5, 1751. His joint mark with Wakelin, in which, rather surprisingly, his initials are placed above, is found on plate from the early sixties, as on this cheese stand. The exact date of the mark's registration is unknown. Wakelin retired about 1776 and died in 1784. Parker died in 1792.

*EX COLL.*: the Princess Royal.

*REFERENCES*:

A. G. Grimwade, "The Garrard Ledgers," *The Proceedings of the Society of Silver Collectors*, London, 1961.

Collection of the Princess Royal, Christie's sale catalogue, July 6, 1966, lot 93 (ill.).

*Christie's Bi-Centenary Review of the Year, 1766-1966*, pl. 122.

187 EWER



*MARKS:* Makers' mark: SC over IC (Sebastian and James Crespell). Marks for London, 1765.

*HERALDRY:* Arms of a daughter of the Norlande family.

This large jug was probably intended for beer. Its makers became associated with the firm of Edward Wakelin (see no. 186), and in 1782 Wakelin took them over or bought them out.

*REFERENCE:*

Sotheby's sale catalogue, November 16, 1961, lot 102 (ill.).

188 DISH RING



*MARKS:* Maker's mark: CH (Christopher Haines). Marks for Dublin, 1770.

Dish rings, designed to keep hot dishes from damaging table surfaces, are usually of Dublin origin. The pierced rocco chinoiserie design around the concave wall of this ring derives from ornamental engravings of the second half of the eighteenth century, when chinoiserie had its greatest vogue. A similar ring with chinoiserie decoration, maker S. Walker, Dublin, *c.* 1760, was in the W. R. Hearst Collection (Parke-Bernet Galleries sale catalogue, November 24–25, 1939, lot 299, illustrated).

*EX COLL.:* F. Saxham Drury.

*REFERENCE:*

Drury Collection Sale Catalogue, American Art Association, November 28, 1936, lot 254 (ill.).

189 MEAD CUP



**MARKS:** Maker's mark: RW (Richard Williams). Marks for Dublin, 1772.

**HERALDRY:** Achievements of the Crofton family, Roscommon.

**MONOGRAM:** Sir Edward Crofton, second baronet (1784), M.P. for Roscommon and Colonel of the Rose.

The shape of this cup, unusual for a vessel of silver, revives that of the traditional early Celtic mether cup, made of wood.

190 SHIP'S CHAMBER STICK



**MARKS:** Maker's mark: EC (Ebenezer Coker), on each part. Marks for London, 1768.

A chamber stick of similar construction but of later date, made by Paul Storr, 1827, is at Althorp, Northamptonshire. The construction allows the candlestick to adjust to the movements of a ship at sea.

191 Pair of SILVER-GILT COASTERS



**MARKS:** Maker's mark: BS (Benjamin Smith). Marks for London, 1807.

**HERALDRY:** Royal badge.

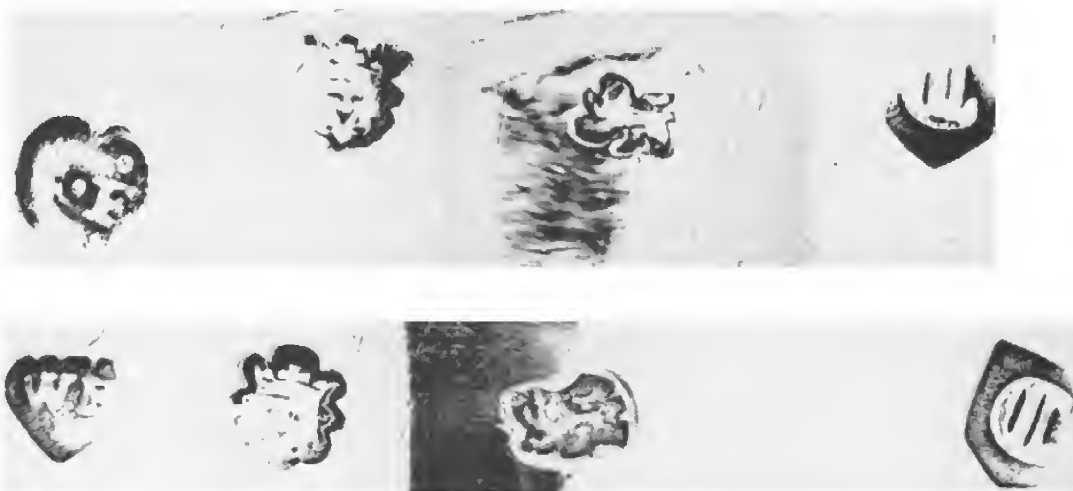
Benjamin Smith was among the most popular London silversmiths of the Regency period, a contemporary of the maker Paul Storr. He executed several royal commissions, occasionally working with his brother James or with Digby Scott. He furnished large sets of table silver. A set of four of his coasters, made 1804–05, is illustrated in Christie's sale catalogue of February 16, 1966, lot 100. A salver by Smith, also with perforated grapevine border, London, 1804, is in a Canadian private collection (*English Silver*, exhibition catalogue, Royal Ontario Museum, Toronto, 1958, p. 64, fig. 74). At Windsor Castle is a set of eight two-handled sugar vases by Smith, London, 1809 (Jones, *The Gold and Silver of Windsor Castle*, p. 164, pl. 83). Another sugar vase by Smith, London, 1810, part of the Duke of Wellington's ambassadorial service of 1814, is in the Victoria and Albert Museum (W. M. 361–1948).

**192** PARCEL-GILT COMMUNION CUP



*MARKS:* Marks for London, 1584.

**193** SILVER-GILT FLAGON AND PAIR OF COMMUNION CUPS



*MARKS:* Maker's mark: RF, on flagon and cover. Marks for London, 1660. Maker's mark: WH, on cups. Marks for London, 1660.

*HERALDRY:* Royal arms and cipher of William and Mary, as used between February 13, 1689, and their acceptance by the Scottish Convention Parliament on April 11, 1689, according to the Claim of Right.

This set was originally the property of the Royal Jewel House, since the weight mark on the bottom of all three pieces is, like that of other royal plate, in ounces and quarters instead of the customary ounces and pennyweights. The arms of William and Mary have been engraved in place of those of Charles II. The set was sold from the royal plate in 1808, by order of the Prince of Wales, later George IV, through the royal goldsmiths Rundell, Bridge, and Rundell, to raise money for the support of the Princess of Wales. It was acquired by the seventh Earl of Bridgewater, who in 1810 presented it to his niece, Sophia Hume, on the occasion of her wedding to the Earl of Brownlow, in whose family it remained for several generations.

*EX COLL.:* Royal Jewel House, 1808; the Earl of Bridgewater, 1810; Sophia Hume and the Earl of Brownlow and their descendants, Belton House, Grantham; George A. Crawley, 1927; W. R. Hearst, 1938.

REFERENCES:

George A. Crawley Collection, Sotheby's sale catalogue, May 10, 1927, lot 141, frontispiece.  
*Antiques*, LXXX, 1961, p. 328 (ill.).

*Great Private Collections* (D. Cooper, ed.), New York, 1963, p. 141 (ill.).

*The Connoisseur*, CLVI, 1964, p. 167, no. 2 (one cup ill.).

194 Pair of COMMUNION CUPS



MARKS: Maker's mark: IT. Marks for London, 1631.

INSCRIPTION (bottom of each cup): <sup>B</sup> M A L'ÉGLISE VUALLONNE DE CANTORBURY 1632.

Communion cups differed intentionally in form from the traditional medieval chalice. After Queen Elizabeth was excommunicated by the Pope and during the Stuart period there was a systematic drive to melt down the chalices of the Catholic clergy and convert them into communion cups. It is stated by Oman (*English Church Plate*, p. 191) that "many churchwardens in and around London preferred to convert their plate into communion cups rather than see it seized by the king." This accounts for the existence of the English communion cup and its symbolic significance. A similar cup, maker's mark WC above a heart, London, 1637, is in the Victoria and Albert Museum (M. 287-1893).

195 Set of SIX CANDLESTICKS



**MARKS:** Maker's mark: (on four) JC joined in script below crown. Marks for London, 1675.  
 Maker's mark: (on bases and detachable sockets of two) IO. Marks for York, 1684.

**HERALDRY:** Arms of Marjoribanks impaling Hogg.

According to C. C. Oman, these are the earliest examples known of recusant candlesticks.

**EX COLL.:** Lady Tweedsmouth; Lady Baron.

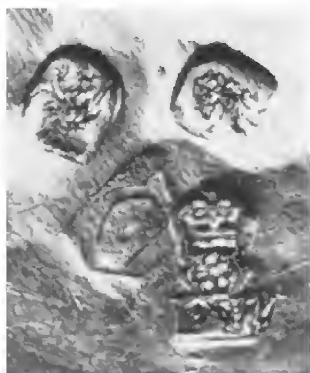
**REFERENCES:**

C. C. Oman, *English Church Plate*, p. 275, pl. 173.

Tweedsmouth Collection Sale Catalogue, Sotheby's, June 7, 1945, lot 153 (two of six ill.).

Sotheby's sale catalogue, July 5, 1956, lot 119 (ill.).

196 CENSER, INCENSE BOAT, AND SPOON



**MARKS:** Maker's mark: PY (Benjamin Pyne), on censer and incense boat. Britannia standard.  
 Marks for London, 1708. Maker's mark: DV, rayed sun above, on spoon. England, c. 1708.

Another censer by Benjamin Pyne, London, 1726, is at Broughton Hall near Skipton (Oman, *English Church Plate*, p. 276). Closer to ours in form as well as date is a censer in the possession of Lord Rossmore, made by Anthony Nelme in 1703 (*English Church Plate*, p. 276, pl. 175).

**EX COLL.:** Lord Clifford of Chudleigh.



REFERENCES:

Christie's sale catalogue, June 15, 1966, lot 81 (ill.).

*Christie's Bi-Centenary Review of the Year, 1766-1966*, pl. 132.

197 PARCEL-GILT OLEARIUM

Unmarked. Flemish, XVth century.

198 SILVER-GILT PYX



MARK: Maker's mark: G above GALLO (Gaspar Gallo), on pyx and cover. Spain (Toledo), middle of XVth century.

INSCRIPTION: HIC EST CORPUS DMI NRY IHS ZPI.

A similar pyx, though without foot, with marks of the Barcelona goldsmith Diego, is illustrated in the sale catalogue of the collection of Marie Rosenfeld-Goldschmidt, Mueller, Amsterdam, 1916, lot 261.

199 BEAKER



MARK: Maker's mark: IR. Germany (northern), c. 1600.

The form of this beaker, which rises from a hollow base, is typical of northern Germany and Scandinavia from the later fifteenth century on. The decoration, consisting of foliage scrollwork, recalls ornamental engravings by Israel van Meckenem and the Master F v B, from which the hatched background may also be derived.

200 PARCEL-GILT DISH

Unmarked. Portugal, middle of XVth century.

HERALDRY: Arms of the Porto or Tolosa family of Portugal.

This dish is characteristic of Portuguese plate, not only in the display of Portuguese arms, but in the organization of massive form, centering a raised armorial boss which the raised broad border complements. Whether heavily embossed or—more rarely—left plain, this basic pattern is typical. It is revealed in comparison with other examples of the period, such as the silver-gilt dish with arms of Lobos de Silveira, Counts of Oriola, in the Kunsthistorische Museum, Vienna.

**201** PARCEL-GILT SALVER ON FOOT

Unmarked. Italy, second half of XVIth century.

*HERALDRY:* Arms of the Farnese family.

In the inventory of the “Guardaroba” of Prince Ranuccio Farnese, dated 1587 (Archivio di Parma, No. VIII. A), is mentioned “Un rinfrescatorio d’argento lavorato fatto in foggia di coppa alla tedesca con l’arme farnese nel meggio, pesa onze cinquantasette”—a description that could refer to such a salver as the present one. A somewhat similar bowl occurs in a design by Giulio Romano in the British Museum (F. Hartt, *Giulio Romano*, New Haven, 1958, cat. no. 99, illustrated).

**202** COMBINATION SPOON AND FORK, silver, silver gilt, niello

Unmarked. Italy, second half of XVIth century.

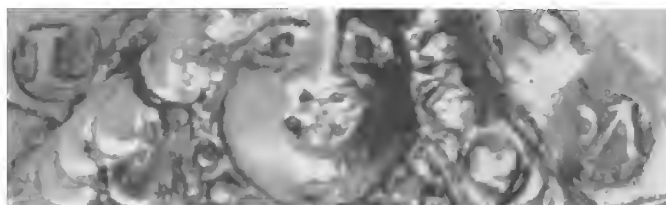
A similar object is in the Victoria and Albert Museum (C. T. P. Bailey, *Knives and Forks*, fig. 60, 2).

*EX COLL.:* Baron Max von Goldschmidt-Rothschild, Frankfurt.

*REFERENCE:*

Goldschmidt-Rothschild Collection Sale Catalogue, Parke-Bernet Galleries, March 10, 1950, lot 83 (ill.).

**203** SPOONS, KNIFE, AND FORK, silver, parcel gilt, steel



*MARKS:* (on one spoon) Maker’s mark: PN in monogram (Pankraz Neuper?). Mark for Leipzig (Germany), third quarter of XVIth century.

*HERALDRY:* Arms of the Oelhafen family of Nuremberg impaling Schellenbach.

*INSCRIPTIONS:* Each spoon is inscribed with a different legend, in both German and Latin: (1) WER GOTT VERTRAVT, HAT WOL GEBAVET (Who trusts in God has built well)/QVI DOMINO FIDVNT, HOS MALA NVLLA PMENT (Who trust in the Lord, them no evil will pursue); (2) WER GOTT RVFT AN DEN WIL EHR NICHT VERLAN (Who invokes God will not be deserted)/QVI INVOCAVERIT NOMEN DOMINI SALVVS ERIT (Who calls on the name of the Lord will be saved); (3) BEFIL GOTT DEINE SACHEN EHR WIRTS WOL MACHEN (Trust in God, and he will protect you)/FAC TVA QVAE TVA SVNT, CAETERA CHRIST AGET (Do what is thine to do, Christ will do the rest).

A knife, fork, and spoon from this set were once in the Spitzer Collection (*La Collection Spitzer*, Paris-London, 1890–92, vol. III, nos. 66, 67, 90, all illustrated). A silver-gilt drinking vessel in the shape of a heraldic lion holding an oil vessel, the crest of the Oelhafen family, maker Paulus

Dulner, Nuremberg, 1564, was also in the Spitzer Collection (*La Collection Spitzer*, vol. III, no. 50, pl. 2; Spitzer Sale Catalogue, Paris, 1893, no. 1752); later it was in the Budge Collection, Hamburg (Sale Catalogue of Paul Graupe, Berlin, September 1937, lot 175, pl. 42). A drinking vessel of glass with silver-gilt mounts, with the arms of Oelhafen-Loeffelholz, made by Peter Wiber of Nuremberg, is in the Germanisches Nationalmuseum, Nuremberg.

**204 NAUTILUS CUP, shell and silver gilt**

Unmarked. Germany, third quarter of XVIth century.

**HERALDRY:** Arms of Hohenlohe-Langenburg. (The arms of the line of Langenburg, now extinct, were granted by Emperor Ferdinand on June 14, 1558, to the brothers Count Ludwig Kasimir and Count Eberhard Waldenburg.)

Found in the Indian Ocean, the nautilus became known in Europe after the discovery of the sea route to India. Nautilus cups were favorite creations of German and Netherlandish goldsmiths. A few of the shells were carved in China, as ours was; see also a nautilus carved with birds of paradise, mounted about 1580 by Marx Kornblum, in the Kunsthistorisches Museum, Vienna. We are inclined to believe that the fashion for nautilus cups mounted in silver or silver gilt originated in the Jamnitzer workshop in Nuremberg, after the middle of the sixteenth century. The Jamnitzer goldsmiths developed a taste for natural forms and substances, including casts after life, and the nautilus must have fitted admirably into their scheme of decoration. Our cup displays elements of the *style rustique* characteristic of the Jamnitzer workshop, as in the realism with which the earth is represented on the base, and the sea upon the cover. St. George, wearing armor of the period of Emperor Maximilian, recalls German engravings of about 1500. The unconcerned mixture of religious and pagan imagery is characteristic of the fully developed Renaissance style at Nuremberg. Indeed, all the arguments of style suggest that the granting of the arms displayed on the cup was celebrated by the commissioning of the cup itself. Comparison with the few nautilus cups bearing the mark of Bartel Jamnitzer, particularly those in collections in Dresden, Stuttgart, and Cassel, suggests his authorship for this unmarked example (M. Rosenberg, *Jamnitzer*, Frankfurt-am-Main, 1920, pls. 52, 53; C. A. von Drach, *Aeltere Silberarbeiten in den Kg. Sammlungen zu Cassel*, pl. 7; L. Sponsel, *Das Gruene Gewoelbe*, vol. 1, pl. 44, center).

**EX COLL.:** Count Schwarzburg-Rudolphstadt; Count Ingenheim, Silesia; W. R. Hearst.

**REFERENCES:**

E. Redslob, *Deutsche Goldschmiedeplastik*, Munich, 1922, pl. 39.  
*The Connoisseur*, C, 1937, p. 139, no. 1 (detail ill.).

**205 SILVER-GILT TANKARD, with paintings behind glass representing Faith, Hope, Charity**

**MARK:** Indistinct. Probably for Zurich (Switzerland). Attributed to Hans Heinrich Riva.

**HERALDRY:** Arms of Escher vom Glas (Ursula Escher, 1591–1663), Zurich, dated 1649.

**INSCRIPTION:** (on bottom) HEINRICH RAHN DESS RATHS OND OBIG GESAMT UNTER-

AMBTER DER STATT ZURICH. VROW URSULA ESCHERIN SEIN EHEGEMAHLIN. HANS RAINRAD HANS RUD . . . HANS JOHANNA IHRE GELIEBTEN KINDER. DIESER ZEIT IM LEBEN ANNO DOMINI 1649 (Heinrich Rahn, councillor and head of all the lower offices of the town of Zurich. Ursula Scherin his wife. Hans Rainrad Hans Rud . . . Hans Johanna their beloved children. At this time of their lives anno Domini 1649).

Although this tankard bears no maker's mark, its similarities to a tankard by the Zurich silver-smith Hans Heinrich Riva, active 1616–60, suggest his authorship. The sources of design from which the representations of the virtues are derived are engravings by the Zurich artist Dietrich Meyer (1572–1658) (Introduction, fig. 20). This type of gold-foiled painting behind and between glass is a technique in which the Zurich painter Hans Jakob Spruengli (1559–after 1630) excelled. However, the date on our tankard indicates a younger master, most likely a pupil of Spruengli. (For comparison with Spruengli's work see F.-A. Dreier, "Hans Jakob Spruengli aus Zuerich als Hinterglasmaler," *Zeitschrift fuer Schweizerische Archaeologie und Kunstgeschichte*, vol. XXI, Heft I, 1961, pp. 5–18.) In the Schweizerisches Landesmuseum, Zurich, is a similar tankard, also with representations of Faith, Hope, and Charity painted behind glass. It bears the mark of Hans Heinrich Riva and the mark of Zurich (F. Gysin, "Drei Goldschmiedearbeiten," 46. *Jahresbericht des Schweizerischen Landesmuseum 1937*, Zurich, 1938, pp. 80–92, illustrated).

## 206 SILVER AND SILVER-GILT TULIP CUP

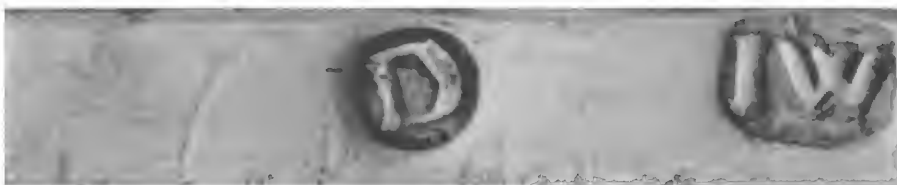


**MARKS:** Makers' marks: S<sub>F</sub>B in heart-shaped reserve (S. B. Fern), on foot, cup, and cover. NRS in oval reserve, on cup. Mark for Nuremberg, c. 1670.

**INSCRIPTION:** Upon the boss inside the cover is a long German legend, addressed to "Herrn Carl," to whom the cup was presented.

A number of similar tulip-shaped cups, made by members of the Nuremberg family of Fern, are known. Among these is one of 1667, supported by a dancing child, in the Germanisches Nationalmuseum (*Barock in Nuernberg*, exhibition catalogue, Nuremberg, 1962, pl. 53a, no. E 29).

## 207 HUNTING SET, silver, staghorn, leather



**MARKS:** Maker's mark: IW (Jakob Watzky). Marks for Dresden (Germany), c. 1645.

**HERALDRY:** Arms of the Elector Johann Georg I of Saxony (1611–56) and his initials: IGHZSJCVBC (Johann Georg Herzog Zu Sachsen Juelich Cleve Und Berg Churfuerst).  
**EX COLL.:** Historische Museum, Dresden (sold as duplicate).

**208 PARCEL-GILT BEAKER**

Unmarked. (Engraving dated 1632.) Flanders (Antwerp).

The oval medallions are engraved with Labors of the Months after unidentified early seventeenth-century Dutch designs. The other scenes are after the Capricci and the Seven Deadly Sins of Jacques Callot (Introduction, fig. 19). Under the foot, the young Bacchus astride a barrel is close to designs by Hendrik Goltzius. This representation is signed by the engraver: Hans Bas 1632. He is believed to have been an itinerant member of the Bas family of goldsmiths, Antwerp.

**REFERENCES:**

Sotheby's sale catalogue, June 2, 1966, lot 74 (frontispiece).

*Art at Auction. The Ivory Hammer* 4. The Year at Sotheby's and Parke-Bernet, 1965–66, p. 220 (ill.).

*The British Antique Dealers' Association Golden Jubilee Exhibition* (catalogue), Victoria and Albert Museum, 1968, no. 45, pl. 51.

**209 COVERED BOWL OF MEISSEN PORCELAIN WITH GOLD MOUNTS**



**MARKS:** Marks for gold: Maker's mark JE (Jean Écosse), on rims and handles; assay master's mark: bird head (Hubert Louvet, 1732–1738). Marks for Paris, 1734. Porcelain mark: crossed swords in underglaze blue, for Meissen, c. 1730.

This covered bowl appears to be the earliest known example of Meissen porcelain mounted in gold. According to the style and character of the cross-sword mark, the bowl must have been mounted almost immediately after it was made. Jean Écosse became master in Paris in 1705 and died there in 1743. Among his work is the famous gold-mounted rock crystal ewer and basin of 1731, formerly in the possession of Marie Antoinette, now in the Louvre.

**REFERENCE:**

H. J. Heuser, "Eine Goldmontierte Meissener Deckelschuessel," *Pantheon*, XIX, 1961, pp. 147–49 (ill.).

**210** DU PAQUIER PORCELAIN TRAY AND CUP, AND A GLASS, WITH GOLD MOUNTS AND TREMBLEUSE STANDS

Unmarked. Austria (Vienna), 1730–1740.

We know of only one other gold-mounted Du Paquier porcelain, a covered bowl in the collection of Paul Schnyder von Wartensee in Lucerne. The decoration of this bowl and our set is so similar that the circumstances of their origin must be almost identical. The porcelain is painted in colors with floral swags and portrait medallions amid the kind of strap- and scroll-work usually called *Laub- und Bandelwerk*. This type of decoration is typical of only the finest of Du Paquier's creations, dating from the decade before financial difficulties forced him to liquidate in 1744, after which the Austrian State took over his factory. The use of gold for the mounts indicates a special commission, and the design of the mounts, repeating and harmonizing with the decoration of the porcelain, indicates the high esteem in which such porcelain was held. In the R. Thornton Wilson Collection in the Metropolitan Museum are two examples of similarly decorated Du Paquier porcelain, one an oval dish (50.211.9), the other a tureen with cover and stand with edges painted in silver (50.211.15ab, 16).

**211** Pair of TREMBLEUSE STANDS with SAVONA FAÏENCE CUPS



**MARK:** Mark for Genoa (a tower) and date 765 (1765).

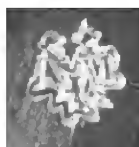
A similar trembleuse stand, marked and dated 765, also with a Savona cup, is in the collection of Duke Gian Nicholò De Ferrari, Genoa (G. Morazzoni, *Argenterie Genovesi*, Milan, n.d., no. 149, illustrated).

**EX COLL.:** Dott. G. M. Gardella, Milan.

**REFERENCE:**

*Argenti Italiani* (exhibition catalogue), Museo Poldi Pezzoli, Milan, 1959, no. 88, pl. LXXI.

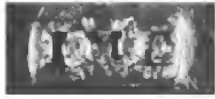
**212** SILVER-GILT JUG WITH COVER



**MARKS:** Maker's mark: AM, crowned fleur-de-lis, two grains, and Maltese cross (Alexis Micallef). Marks for Paris, 1768.

An identical jug, though not gilded, also by Alexis Micallef, Paris, 1768, is in the Metropolitan Museum (Dennis, no. 249, illustrated, called a mustard pot).

**213** SILVER-GILT TANKARD



*MARK:* Maker's mark: IMF. Baltic region (Sweden?), c. 1600.

*HERALDRY:* Arms of a Russian baron.

*INSCRIPTION:* (in Russian): A. A. S. THE 7TH OF DECEMBER 1741.

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*(references are to the objects as numbered)*

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